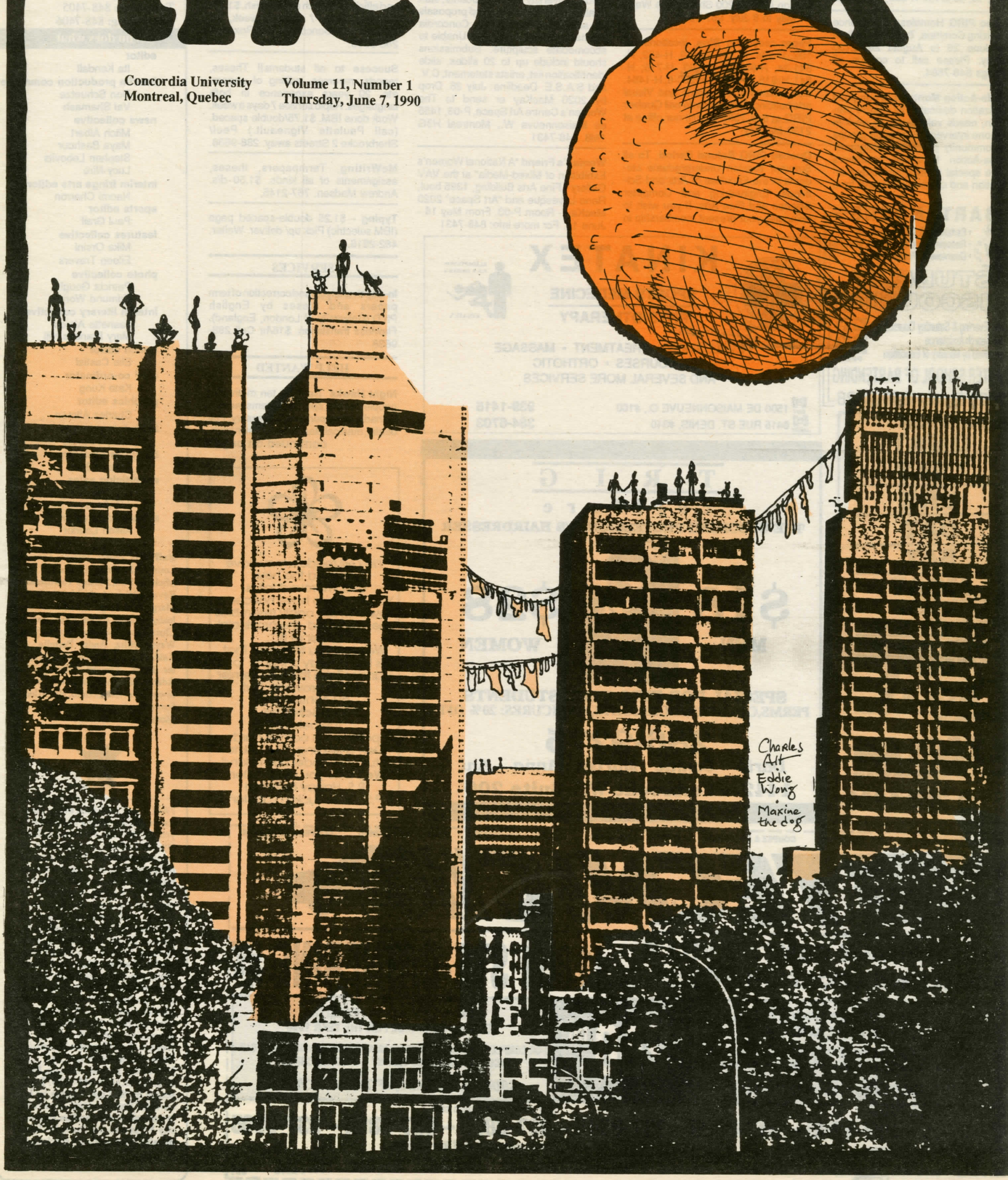
LUSCIOUS SUMMER ISSUE

the Link

Concordia University
Montreal, Quebec

Volume 11, Number 1
Thursday, June 7, 1990



AGENDA

The Agenda is a FREE service to publicize Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info at our office in room 649 in the Hall Building, or mail it in, indicating AGENDA on the envelope. Deadlines are 5 pm Friday for Tuesday's issue and 5 pm Wednesday for Friday's paper.

General

Quebec PIRG Homeless Working Group Meetings at 6pm on the following Thursdays: June 21, July 19, August 2, 16, 30 in rm. H-662, Hall bldg.

Quebec PIRG Homeless Conference Organizing Comittee, Tuesdays at 5pm from June 26 to August 28, 2130 MacKay. Please call to confirm all meetings 848-7584.

Suicide-Action Montreal, a non profit organization dedicated to suicide prevention, needs volunteers, to work in telephone intervention, support groups and community prevention programs. Suicide-Action Monyreal volunteers receive special training and crises intervention and continued support from our team of experienced supervisors. 522-5777

Host Families needed for a month for the Summer for Latin American students seeking a family enviroment. If you are interested in renting a room to one or more of these students please call: 725-5249

Concordia Central America Committee is seeking new membership for the 90-91 year. 2020 Mackay, Rm. 203. 848-7410

Dan S. Hanganu, architecte "Projects et realisations, 1980-1990" Centre Design UQAM, 200 Sherbrooke West. 31 May to 8 July. 987-3395

Paper recycling Bins, locations: H-102, H-224, H-331, H-440, H-462, H-541-24, H-549-16, H-663, H-716, H-841, H-915, H-1031, H-1280-6, H-1484, also located in the Norris and Visual arts building. For more info call Quebec PIRG at 848-7585 or visit our office at 2130 MacKay.

Quebec PIRG Refund Period, To all Summer session Undergraduate students in the Faculties of Arts and Sciences, Engineering and Computer Science and Fine Arts: If you wish to relinquish your present membership in Quebec PIRG, and are attending Concordia University in the Summer 1990 session, then you may request a refund of your $.20/credit Quebec PIRG fee. June 4 to July 31st. 2130 MacKay street. 848-7585.

Lesbian and Gay pride parade. Organizers are looking for participants to help out. Info session June 10, 1pm at the Campus Ste. Catherine & Anhurst, 2nd floor. Info: Diane 273-7796, or Normand 522-3621.

Women's Listings

Call to Artists, women artists of Concordia University faculty, students, staff or alumni are invited to send proposals for solo exhibitions at the Concordia Women's Centre Art space. Unable to accomodate sculpture. Submissions should include up to 20 slides, slide identification list, artists statement, C.V. and S.A.S.E. Deadline: July 26. Drop by 2020 MacKay or send to The Women's Centre Art Space, P-03, 1455 de Maisonneuve W., Montreal H3G 1M8. 848-7431

Woman's Friend "A National Women's Exhibition of Mixed-Media" at the VAV Gallery - Fine Arts Building, 1395 boul, Rene-Levesque and "Art Space" 2020 MacKay - Room P-03. From May 16 - June 13. For more info: 848-7431

CLASSIFIED ADS

We do NOT take classifieds by phone. RATES: 20 cents a word for Concordia students, 25 cents per word for non-students and business ads. Deadlines are 5 pm Friday for Tuesday's issue, and 5 pm Wednesday for Friday's issue. Come to room 649 in the Hall Building, to fill out one of our painless forms. HOURS: Mon.-Fri. 10-5; Ads MUST be accompanied by payment, or they will not run.

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continued on page 4

the Link

Concordia University
Montreal, Quebec
Volume 10, Number 41
Tuesday, April 10, 1990

Editorial offices:
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The Link readers may have noticed the new and improved folios.
You may also have noticed a flower which oddly resembles the Dogwood, the provincial flower of BC.
We urge you to realize that this is in no way a tribute to Bill Vander Zalm the evil premier of said province, but au contraire, to
Don Schuetze
the beloved production communard.
Don is leaving *The Link* to return to Vander Zalm's land.
We'll miss you madly, Don!
P.S. Happy Birthday!
P.P.S. Good luck in Lotusland!

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CUSA put to an early test

by Karen McCairley

The honeymoon is over before it even began for CUSA's newly-elected members.

Chandra Sohen, last year's Judicial Board president, is circulating a petition calling for a referendum to suspend the CUSA Board of Directors (BoD) and all of CUSA's business.

Sohen is angry because the BoD refused to ratify the nominees he submitted for next year's Judicial Board. Stuart Letovsky, CUSA co-president, said they were not ratified because the Judical Board operated unconstitutionally, having only two members last year.

The Judicial Board must operate with a minimum of three members and a maximum of nine, according to the CUSA Constitution.

At the last Board of Directors meeting in May, CUSA decided to form a sub-committee to find nominees for next year's Judicial Board. Letovsky admits this is unconstitutional and that they still have to determine the committee's task.

Sohen said CUSA will be able to pick whomever they want if a committee is struck.

"They'll be able to do what they've always wanted," said Sohen, "They want people they can manipulate."

At the same meeting, it was decided that the Judicial Board did not exist even though it still operated with only two people.

Technically, six people remained on the Judicial Board all of last year. Seven people were elected but one resigned in January. But Sohen said there were only two people who carried the workload all year; himself and Kosta Rodaros.

Sohen pointed out that if the Judicial Board didn't exist then neither does CUSA because part of the Judicial Board's job is to organize and oversee Annual General Elections.

"The important issue is that the Board has decided the Judicial Board doesn't exist. Which will mean everything we did does not exist, " he said. "This means the elections will be nullified, the Link referendum will be nullified, group constitutions will be nullified and so on."

Sohen added he has sought legal advice and is working with a lawyer to get an injuction to shut CUSA down.

Letovsky said the idea of wiping out CUSA is absurd, and Sohen is sore because he and the Judicial Board's former vice-chair did not get the honorariums they requested.

"The whole situation makes me laugh," Letovsky said. It's completely out of order to try and impeach the entire Board of Directors, he's (Sohen's) going to create an entirely shit year for everyone at Concordia University."

The Judicial Board's annual budget is $2,000. Whatever remains at the end of the year is distributed accordingly among its members. Sohen asked for $1,300 and vice-chair, Kosta Rodaros, requested the remaining $500.

The co-presidents granted Sohen $1,000 and Rodaros nothing. Letovsky said the duo should have advertised for Judicial Board nominees with the budget money. He also said Rodaros did not deserve $500.

"I was around CUSA all the time last year," Letovsky said. "And I never once saw this guy Kosta around. He certainly wasn't doing enough to merit $500."

Flailing the petition, Letovsky shouted, "They (Rodaros and Sohen) even used CUSA money to photocopy this."

But Sohen denies money sparked his actions.

"The co-presidents are saying that it's because our honorariums were denied that we are taking this action," he said, "But the two are not related whatsoever. The honorariums are something we intend to discuss later with the co-presidents."

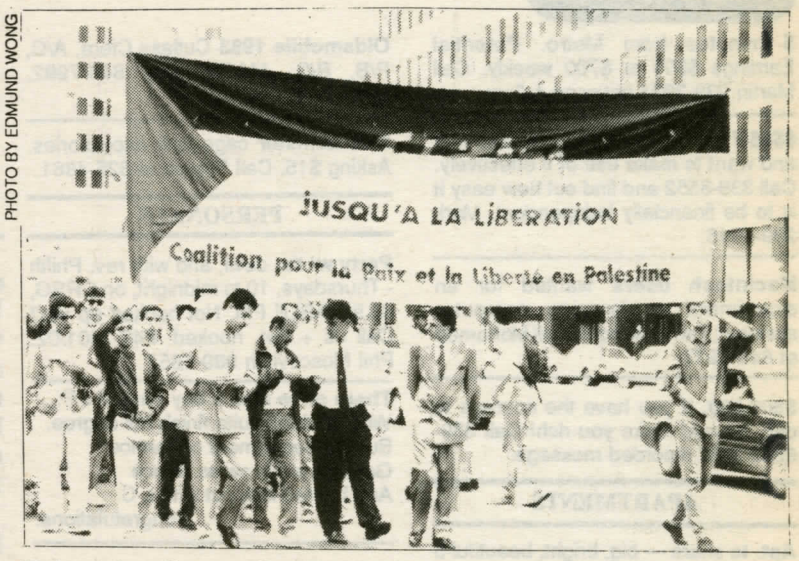
Sohen said he has no intentions of backing down on his bid to right CUSA's wrongs.

"The reason we're now willing to go whatever distance is because there's no knowledge of where CUSA student fees go," he said. "The time has come to show them (CUSA) they're there for students, and not running a personal business."

"These people (CUSA) should not have the right to do this," Rodoras said. "CUSA is not supposed to be in direct control of the Judicial Board. As it stands, Concordia has no judicial board for next year."

According to Sohen, the petition has gathered at least 150 signatures. Five hundred signatures are needed for a referendum to be called.

PHOTO BY EDMUND WONG



Palestinian Concordia students participated in the march.

Intifada march draws 200

by Andre Perrella

Chanting "One thousand dead for the state, when will Israel negotiate?", more than 200 Palestinians and their supporters marched last Saturday to mark the 23rd year of Israeli occupation in the West Bank and Gaza Strip.

The demonstration, organized by the Coalition for Peace and Freedom in Palestine, moved from Dominion Square to Parc Lafontaine for a rally. It also commemorated the 30th month of the Intifada, or Arab uprising, which has killed 683 Palestinians.

Although it was planned three months ago, the march accidentally coincided with the recent, tragic massacre of seven Palestinians.

One of the demonstrators, who lives in the Israeli-occupied territories, said he has witnessed human rights violations in his homeland.

"Obviously children are being killed, jailed, and beaten," he said, refusing to be identified.

The coalition is trying to pressure the Canadian government to impose sanctions against Israel for violating human rights.

More than 15 groups participated in the march, including La Ligue des Droits et Libertés, The Palestine Canadian Foundation, and the Palestinian Liberation Organization (PLO).

Afif Safieh, a PLO representative in the Netherlands at the demonstration, said the United Nations must become more involved in resolving the bitter conflict. So far Israel, the "slowest actor," has dictated that process.

Safieh said the PLO is willing to negotiate a peace process, but Israel is reluctant.

Safieh said the Israeli government has balked at a peace plan because it feels it could maintain the status quo.

"Up until now, the status quo was perpetuated for the past 23 years," he said. "They had no major negative repercussions for their reluctance to move forward."

Salah Hassen, an organizer of the march, said sanctions should be imposed on Israel if it violates human rights.

Sadat Kazi, a part time economics lecturer at Concordia, has researched the Arab-Israeli conflict. He agrees economic sanctions will put an end to the maltreatment of the 1.8 million Palestinians living in the occupied territories.

"It has worked in South Africa. Why should it not work against Israel?" he asked.

The Palestinian resistance to Israeli rule has gained international momentum. In October 1988, the PLO proclaimed the Palestinian state. Since then, 107 countries have officially recognized the state.

The UN recognizes the PLO,

continued on page 4

Cusacorp pinching pennies

by Peter Matz

Cusacorp is making good on its promise to trim the fat.

After dropping $80,000 in the bucket in 1988/89, Cusacorp has trimmed this year's deficit to a mere $10,000.

Last June, Cusacorp decided to drastically cut costs after being put on the hotseat for financial negligence. In the spring of 1989, Cusacorp was stuck with falling revenues incurred mostly by its two campus bars. Additionally, $11,000 was stolen from the Loyola office safe, none of which has been recovered.

Brent Jones, CUSA and Cusacorp comptroller, said its success in reducing the deficit was partly due to last June's elimination of the General Manager and Comptroller positions, which were absorbed by Cusacorp president Angie Pacheco and himself respectively.

Jones said along with cutting administrative salaries, Cusacorp signed a cheaper contract with a new cleaning company for the campus centres. It's also saving $3,000 by doing its own payroll, instead of having the Toronto Dominion Bank do the job.

However, Jones did admit they were careless in securing money in their offices.

"Last year, seven people had access to the office safe. Now, I only have that responsibility," said Jones. "Also, we now keep money in a smaller safe within the original safe."

When Cusacorp runs a deficit, CUSA covers the debt from its own budget. Students pay $1.60 per credit to finance CUSA's budget of $550,000 per year.

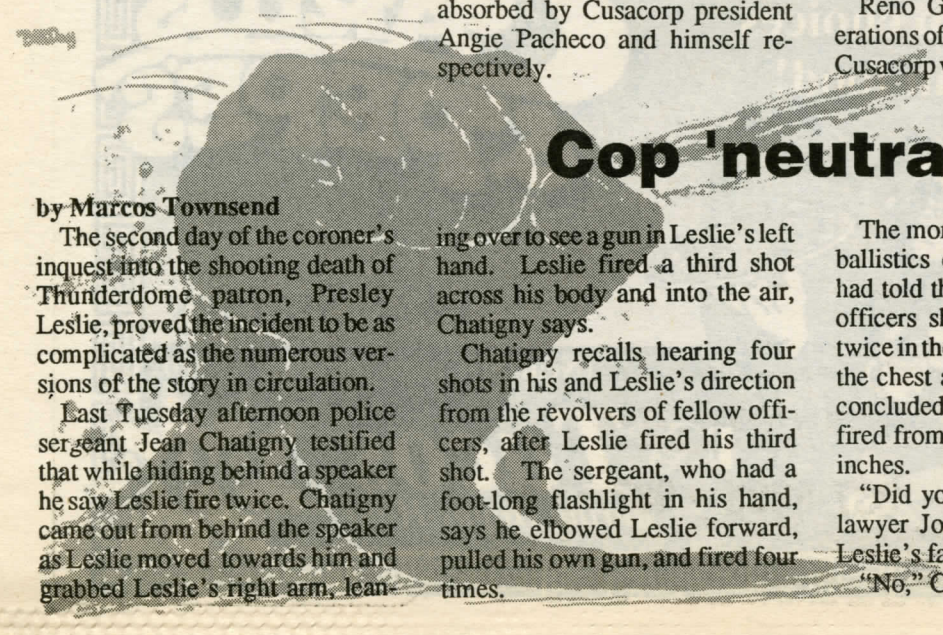
Reno Gabrielli, Cusacorp operations officer, said he had hoped Cusacorp would have broken even this year as its executives worked hard on cutting costs and improving its image.

"We want students to take a real pride in Concordia," said Gabrielli. "We know we're not evil, we're for the good of the students."

Gabrielli said compared to the past few years, Cusacorp was more successful this year in organizing its beer bashes.

"We were able to draw the students back to our Thursday night bashes by increasing beer prices with student rates," said Gabrielli. "Before, we were only charging a buck a beer, which seemed to bring in a crowd other than students. But all that is changing."

Gabrielli said they (Cusacorp) hope to offer the students several non-acedemic activities during this fall's orientation, including concerts, comedy acts, and weekly bashes.



Cop 'neutralizes' 'Dome youth

by Marcos Townsend

The second day of the coroner's inquest into the shooting death of Thunderdome patron, Presley Leslie, proved the incident to be as complicated as the numerous versions of the story in circulation.

Last Tuesday afternoon police sergeant Jean Chatigny testified that while hiding behind a speaker he saw Leslie fire twice. Chatigny came out from behind the speaker as Leslie moved towards him and grabbed Leslie's right arm, leaning over to see a gun in Leslie's left hand. Leslie fired a third shot across his body and into the air, Chatigny says.

Chatigny recalls hearing four shots in his and Leslie's direction from the revolvers of fellow officers, after Leslie fired his third shot. The sergeant, who had a foot-long flashlight in his hand, says he elbowed Leslie forward, pulled his own gun, and fired four times.

The morning Chatigny testified ballistics expert Colin Durocher had told the coroner MUC police officers shot Leslie five times - twice in the back and three times in the chest area. Durocher's tests concluded two of those shots were fired from a distance of about six inches.

"Did you say, 'Stop, police'?" lawyer Joseph Silver, acting for Leslie's family, asked.

"No," Chatigny answered.

Chatigny says he wanted to "neutralize" Leslie and stopped firing after four shots because he felt that had been done.

"If you have the choice of hitting somebody with a flashlight or killing them what do you do?" Silver asked.

"It depends on the circumstance," the sergeant said.

The initial police account had Leslie "spraying the club" with

continued on page 4

Classifieds continued from page 2

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There once was a boy named J.P.,
Who couldn't quite finish his degree.
But the department of finance
Got sick of his swine dance
And booted him out with a C.
Congratulations.

PLO

continued from page 3

which now has an observer status in the non-governmental organization.

Anne Latendresse, a coalition organizer, said Canada has been more passive than other countries on the Palestinian issue.

"Only last year it (Canada) finally recognized the PLO as the legitimate representative of Palestinians in the occupied zones," Latendresse said.

Thunderdome

continued from page 3

bullets and the police preventing what "would have been a massacre". Durocher says from his tests no more than two bullets could have been fired from Leslie's gun though the officer says he was sure Leslie fired a third shot.

Chatigny had no explanation for how he saw, from his position 3.5 metres away, Leslie fire twice. He had testified earlier that his visibility was limited to three feet because it was "very dark".

The inquest ended June 6.

Concordia University Alumni Association Inc.

The Concordia University Alumni Association has launched its Alumni Recognition Program to honour the valuable volunteer contributions of numerous alumni, students and friends of Concordia and its founding institutions. This year, the awards will be presented at a special banquet in the late Fall. The categories are:

The **"Award of Merit"**: awarded to an alumnus/a who has demonstrated a lifetime contribution of outstanding service to the Association, University and community.

The **"Distinguished Service Award"**: awarded to an alumnus/a who has demonstrated an ongoing commitment and outstanding service to the Association and the University.

The **"Honourary Life Membership"**: awarded to a nongraduate who has demonstrated an ongoing commitment and outstanding service to the Association and the University.

The **"Outstanding Student Award"**: awarded to a student who has demonstrated leadership qualities, while contributing to student life.

Nomination forms are available at 1463 Bishop, room 102, or by calling 848-3817.

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Hot summer cool fees

by Peter Matz

Despite the arrival of the hot summer months, the fight to keep the tuition freeze goes on.

Members of Concordia's Tuition Freeze Task Force (TFTF) are asking registering students to withhold all but the minimum payment on their tuition fee balances.

Phil Toone, a TFTF spokesperson, said if students refuse to pay the remaining half of their fees, this will force CUSA to act against the hike.

"At the very least this declaration will tell CUSA - which supports an increase in tuition fees - to look at how many students are protesting, and what it will do to represent them." Toone said.

So far, TFTF has collected over 1,500 signatures.

Members from both McGill's Coalition Against the Privatization of Education (CAPE), and Association General des étudiants de l'Université de Québec à Montréal (AGEUQAM), have banded together to continue the fight throughout the summer.

CAPE and AGEUQAM will be trying to get attention and gather support by hanging banners and wearing "Fight the Dégel" t-shirts during baseball games at the Olympic Stadium, June's St. Jean Baptiste march and July's Jazz Festival.

L'Association Nationale des Etudiantes et Etudiants du Quebec (ANEEQ), Quebec's largest student federation, is delaying any of its actions until its new executive is elected at a June 15 conference.

Jeff Begley, ANEEQ's current vp external, said the new executive will take on plans to continue the fee protest in September.

"The conference is crucial in determining if the desire to continue protesting against the hike is there," Begley said.

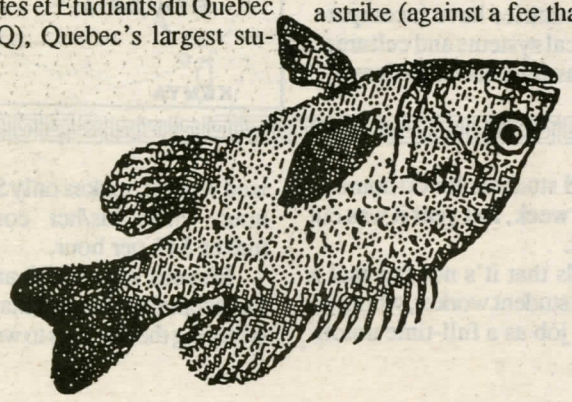
"Even if the will is still there, a lot of work will have to be done over the summer to prepare for next September. In the meantime, we'll (ANEEQ) help AGEUQAM distribute "non au dégel" placards for people's balconies."

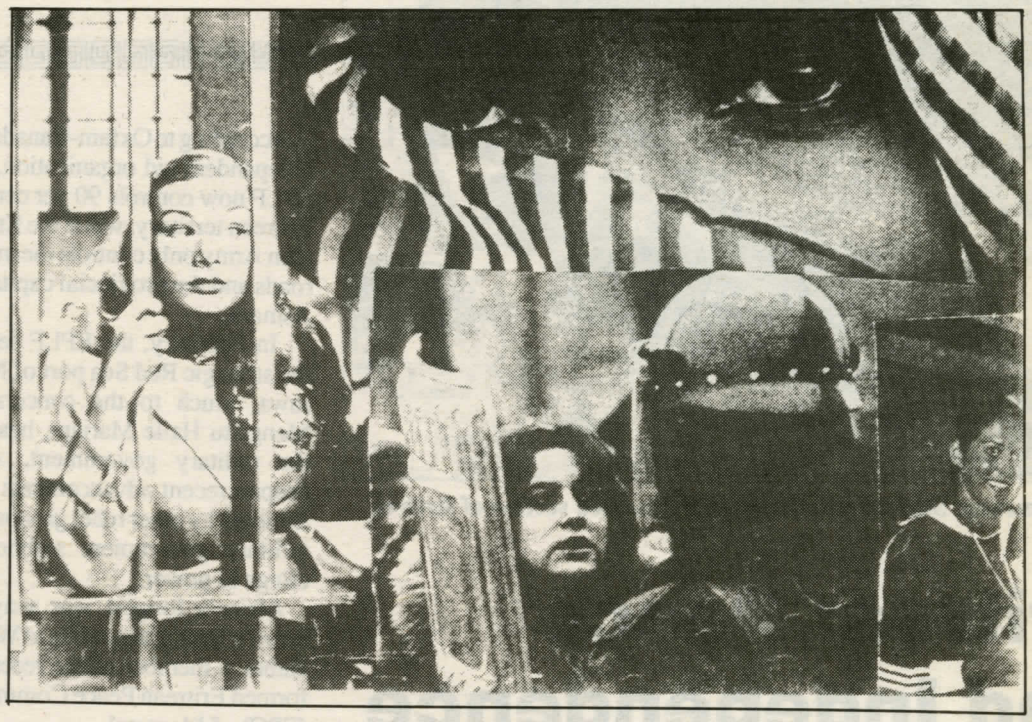
Dave McCullough, an AGEUQAM member and candidate for ANNEQ's Secretary of Information, said the new executive should move more slowly in its efforts to pressure the government to maintain the fee freeze.

"Having all out strikes this spring proved to be ineffective," said McCullough.

James Brown, CUSA vp external and former TFTF member, said ANEEQ must convince more of its members to strike against a fee hike, as well as also convincing the press that strikers are not a pack of 'whiners'.

"Once students start paying their new fees, they'll realize how much tighter their finances are," Brown said. "Only then will they support a strike (against a fee thaw)."





Le pouvoir, mais a quel prix?

par Ania Kazi

"Vous seriez surpris de ce qu'une femme peut accomplir en neuf mois." C'est ce qu'avait rétorqué Thérèse Casgrain lorsqu'on lui avait fait remarquer qu'elle n'aurait que neuf mois pour siéger au sénat avant sa retraite.

Le Premier Sommet Mondial sur "les femmes et la multidimensionalité du pouvoir", organisé par FRAPPE (Femmes regroupées pour l'accessibilité aux pouvoirs politique et économique) n'a pas neuf mois, mais six jours pour faire ses preuves. Un grand accouchement collectif impliquant 103 conférencières et 700 participantes (seulement dix hommes) venues de partout. Du 3 au 8 juin, il sera donc question des femmes et du pouvoir sous divers aspects: politique, économie, paix, écologie, handicapées, sexualité, média, troisième âge, etc... Un accouchement qui pourrait bien tourner en fausse couche si certains problèmes ne sont pas résolus. Controversé, ce congrès l'a été avant même son lancement. Après tout, ce n'est pas tout le monde qui peut se permettre de débourser un minimum de 500$ pour se faire parler de pouvoir... (250$ pour les étudiants, presqu'une session de scolarité sous le "vieux" système). Alice Wiser, de l'Ovum Pacis (université alternative pour les femmes): Elle suggère que les femmes forment un *"Women's world government in exile"* car partout, elles sont exilées. Aura Dizzari, du collectif des Femmes Immigrantes trouve elle aussi que l'intention est bonne. "C'est très bien, très utile." Le problème, c'est que c'est pour les femmes qui ont déjà du pouvoir. La femme immigrante, elle, n'en a aucun. Discriminée, parlant une autre langue, elle est loin de n'importe qu'elle sorte de pouvoir."

Quant à Valérie Dubreuil et Nancy Gendron, étudiantes, elles ont profité des discours pour distribuer des feuillets contre FRAPPE . D'après elles, FRAPPE est un "groupe opportuniste" qui ne représente pas les femmes du Québec. Valérie est outragée: "C'est une pâle copie du modèle du pouvoir masculin. Quand on pense que des centres de femmes sont menacés de fermer, je trouve ça criminel que FRAPPE reçoive 700.000$ du gouvernement pour ce congrès." En créant ce sommet sur "les femmes et la multidimensionalité du pouvoir", FRAPPE n'a donc pas tenu compte de la"multidimensionalité" de la société, et s'est trouvé à exclure des femmes de plusieurs couches importantes de la société: autochtones, immigrantes, ouvrières, étudiantes, mères célibataires, etc..

Un des messages les plus forts, les plus concrets est venu de Bernadette Vallely, directrice du WEN (Women's Environenmental Network) en Angleterre. Elle est jeune, militante, radicale. Son exemple prouve comment, par des actions directes, on peut faire bouger les choses. Ainsi, elle a lancé une campagne intitulée "Wrapping is a Rip Off" où les femmes dans les supermarchés passaient à la caisse puis déballaient tous leurs produits, pour protester contre les excès de papiers d'emballage. Autre témoignage intéressant, celui de Lea Tsemel, d'Israël, racontant un des moments des plus émouvants de sa vie, quand en 1989, des milliers de femmes israéliennes habillées en noir, et des milliers de femmes palestiniennes, ont marché ensemble à travers Jérusalem. Elle a pleuré d'émotion, mais elle aurait pleuré de toute façon, précise-t-elle, car l'armée israélienne les attaqua aux gas lacrimogènes. Beaucoup de problèmes, donc, avec cette conférence où la notion de pouvoir n'a même pas été définie. L'idée de réunir des femmes du monde entier est excellente. Mais il faut espérer que les prochains sommets se démocratiseront, pour donner à toutes la chance d'entendre et de se faire entendre. Sans une plus grande diversité de voix et sans un vrai dialogue, nous risquons de devenir un instrument de plus aux mains du patriarcat.

A parade first for Montreal

by Kate Kung

Montreal's gay and lesbian community will take to the streets on June 23 in celebration of Gay Pride day.

The parade, a first in Montreal, will fall one day short of the official June 24 Gay Pride day, which coincides with Quebec's St. Jean Baptiste celebration. Historically over the past ten years, Montreal has hosted Gay Pride days, but only in the village, not as a parade.

CKUT radio McGill has planned special programming in conjunction with the celebration, which includes a week's worth of lesbian and gay content, starting June 18 and running through the 21st. It will culminate on the 22 with a 12-hour Gay Day show.

In Toronto, which is home to Canada's largest homosexual community, crowds of more than 50,000 celebrants are expected to fill the streets, marking the city's ninth annual lesbian and gay pride parade.

However, planning for the Toronto parade was marred somewhat by the city's refusal to officially recognize gay pride day despite the city's substantial gay and lesbian community.

Pride Day is the culmination of many smaller, informal demonstrations which have taken place since 1969. That year police harassment in New York's gay bars sparked the Stonewall riots, and the beginning of the modern gay movement.

"It used to be more of a political demonstration, now it's more of a fun day. They used to call it a march but now it's called a parade," says Nadia Gregorovich, a University of Toronto student.

The other side of Pride Day points to the serious problems and dangers confronting gay communities everywhere.

"The streets are not safe for lesbians and gays. 'Queer-bashing' and harassment persist in Toronto," says Ron Johnson, coordinator for this year's Toronto Pride Day commitee.

The celebration of lesbian and gay culture is a political act which breaks down the silence and anonymity and expresses the gay community's determination to secure their right to legally recognized relationships.

"Being lesbian or gay is a culture" says Paul Fairley, "Pride Day is a celebration of that culture."

Montreal's parade will start on Ste. Catherine and Amherst at 4 p.m., and move towards Papineau St. For more information or if you wish to help out in the organization of the parade, call Diane Bienvenue at 273-7796 or Normand Jolicoeur at 522-3621.

—with files from The Varsity

A fragmented Soviet bomb found in a liberated section of Eritrea

Eritrea: Peace and Independence

by Wayne Hiltz

After 28 years of terror and starvation, tiny Eritrea is clinging desperately to their hope for independance from Ethiopia.

Ethiopia annexed the small population of 3.5 million farmers and nomads in 1962. In response they formed the Eritrean People's Liberation Front (EPLF), and it continues to clash with the Ethiopian occupying forces.

Since then, 250,000 civilians have been killed and another 1,5 million have fled into the Sudan or have been displaced within the country. Now, however the Eritrean people are close to realizing their goal of independance.

Despite the indifference of the international community and western media, the EPLF has made its gains with little foreign assistance.

According to Oxfam-Canada, an independent aid organization, the EPLF now controls 90 per cent of Eritrean territory, while the Ethiopian Army only controls the major roads and the provincial capital of Asmara.

In February, the EPLF seized the strategic Red Sea port of Massawa, much to the concern of Mengistu Haile Mariam, head of the military government. And, despite recent advancements into Ethiopia by other rebel groups, the military government stubbornly clings to power.

Africa's longest war may be nearing its end, according to Wolde Habte, a member of the recently-formed Eritrean Peace Committee (EPC) of Montreal.

"The war (between Eritrea and Ethiopia) will soon end because we are the stronger force at this time. With the Ethiopian government near collapse, the only solution is to make peace," said Habte.

Thanks to a commanding military position, the Eritrean people's struggle can no longer be ignored. In fact, the Eritrean-Ethiopian conflict was discussed at last weekend's Bush- Gorbachev summit in Washinton.

The two leaders agreed to deliver food aid to about 4 million drought victims in northern Ethiopia, and to start peace negotiations.

Both superpowers endorsed a United Nations-sponsored meeting to deal with long-term peace in Ethiopia.

The EPLF is requesting that the UN be one of several observer groups during negotiations with Ethiopia.

EPC president Gaetene Gascon said this is a crucial point for successful negotiations.

"If there are no observers, the issues will be treated as an internal matter," said Gascon. "Any agreement without witnesses would not be lasting."

UN involvement has proven to be a stubborn obstacle in past talks. The two sides met last November in Atlanta, Georgia and later in Nairobi, Kenya, and were mediated by former presidents Jimmy Carter and Julius Nyerere of Tanzania. Even with negligable results, the talks were a major victory for the EPLF since the Ethiopian government had previously characterized the Eritrean rebels as "bandits" and "traitors."

Since 1980, the EPLF has proposed a UN-supervised referendum in which the Eritrean people would choose one of three options — regional autonomy, federation with Ethiopia, or independence.

"The UN has so far not given an answer to this question because of pressure from Ethiopia," said Habte.

The UN bears a major responsibility for finding a solution to the Eritrean question since the war is the direct result of a decision it made in 1952. Under American pressure and without the presence of Eritrean delegates, the UN decided to create a loose federation between Eritrea and its large southern neighbour, Ethiopia.

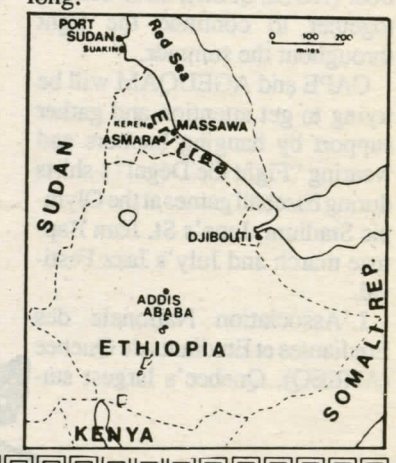
The federation failed because the two countries have incompatible political systems and cultures. Eritrea was introduced to democracy as aBritish protectorate with a legislature, free press and trade unions. Ethiopia was a dictatorship ruled by Emperor Haile Selassie.

The Emperor systematically dismantled Eritrea's democratic institutions by muzzling their press, banning all unions and replacing their two official languages with Ethiopia's own Amharic.

Eritrean leaders made many appeals to the UN, architect of the federation to stop the violations of their democratic rights. But these appeals fell on deaf ears.

In 1962 the Eritrean legislature was forced to "vote" for absorption into Ethiopia. Emperor Selassie's troops then occupied Eritrea, murdering its leaders and imprisoning thousands.

The question remains whether the international community will consider geopolitical power politics more important than the rights of small nations to self- determination. But having gained the upper hand for the first time, the Eritrean people are finally close to winning the changes they've sought for so long.



Oh those library blues...

by Todd Stones

Employees of Concordia's libraries are not bookish about their working conditions and are finding solutions long overdue.

The April 1990 report on Concordia's library system states that the system suffers from ineffective management, resulting in poor library service and increased employee discontent.

Rick Stom, president of the Vanier Library Association of Non-Professional Employees (VLANPE), is frustrated by the heavy workload his full time employees are being forced to do.

"The administration cut the part-time staff's budget by $28,000 in 1990 but still expects the same work done," he said.

Stom says the work overload resulted in students having to wait up to three weeks for a book during the regular school year.

"It's a question of priorities. Rather than blow all sorts of money on the Rector's Reception, they should put it into the library, where it's needed," he said.

Spyros Skalkogians, president of the National Union of Sir George Williams University Employee, says understaffing is also a problem at the Norris library.

"Right now, the workload at circulation is quiet, but in September the problem will start right up again."

Skalkogians is also upset by the lack of communication between administration and the union. "We go to the library council meetings, but as a union we don't have much say in the decision making process."

Vice-Rector Charles Giguere, who commissioned the report on the library system, could not be reached for comment, but his assistant, Shirley Maynes, says he is reluctant to attack the problem until more studies can be done.

"The studies will be completed in late fall, after which a decision will be reached," said Maynes.

But Rick Stom says that may be too late.

"The workload is causing friction between my employees. The stress is proving too much for them."

Employee mistrust of administration is also high, says Stom. One unionized full-time worker at the Norris library, who refused to be identified, says there is an excessive amount of employee fear towards administration.

"People want to speak up, but are too afraid," she says.

Answering the question of fear and mistrust, Maynes says the problem is exaggerated. She added, "If you go into any public company, you'll find just as much distrust."

But Stom feels that the part-time student workers are also losing out due to administrative neglect. "There's no more money for students anymore. Student hours have been cut drastically."

Two years ago, the library employed students for 60 hours of work per week, last year it was cut to just 12.

He adds that it's not fair that a part-time student worker, who does the same job as a full-time unionized worker, makes only $5.20 per hour while his/her counterpart makes $11 per hour.

Maynes says $5.20 an hour is an acceptable rate and that nobody is forcing the students to work there.

DCM taking aim at Doré

by Andrea Bain

The Montreal Citizens' Movement (MCM) will face a challenge in next November's election from four councillors who defected from its ranks last year.

The four MCM defectors, who formed the Democratic Coalition of Montreal (DCM), are Décarie councillor Sam Boskey, Snowdon councillor Marvin Rotrand, Jean-Talon councillor Pierre Goyer, and Mont- Royal councillor, and DCM party chief Pierre-Yves Melancon. Currently, they are trying to bolster support in order to defeat incumbent Jean Doré this fall.

The dissenters were elected when the MCM swept to power in 1986, capturing 58 of the 61 council seats. The island has now been divided into 50 available seats for the November 4th election.

They all resigned in 1988, citing irreconcilable differences with the direction the party was taking.

"The Doré Administration is suffering from a lack of credibility," Rotrand said. They (the MCM) promised a lot but they haven't delivered."

Boskey pointed to the lack of public involvement in the city's Master Plan for land use on the island as one of the sore spots of the MCM adminstration.

"The public should be involved in identifying and deciding what urban planning procedures should be implemented within the Master Plan," Boskey said.

Party organizer Henry Lehmann echoed the same sentiments.

"The MCM promised to consult, consult, consult but consultation with this city administration has become a distraction," he said. "The MCM has mistakenly redefined democracy as the process of transmitting information. The more figures and numbers flowing through the computers, the better."

The DCM is currently organizing their campaign for this fall's election and the party already has about 300 members.

The coalition has been holding a series of meetings to firm up the party's structure, and has put out a newsletter criticizing the MCM's voting record on affirmative action, the environment, and City Hall's controversial medical insurance questionnaire, which asks women if they have ever had an abortion

Can you read this?

Twenty percent fail the required English test yearly

by Andy Riga
Canadian University Press

Sitting in Concordia University's guidance department, Robert explains his writing problems to a writing tutor. He has a paper due next week but hasn't started working on it. Nervous and embarrassed, he shows the tutor his last assignment, covered in a teacher's red ink. The last page reveals his mark — D minus.

Eight months after that first visit to the guidance department, Robert credits the tutor with giving him the confidence to stay in school and come to terms with his writing problem.

"Basically I didn't have the tools to write properly," says the first-year social sciences student. "At the beginning of the semester, after a couple of writing assignments, a teacher told me not to bother coming to class anymore. She told me to drop out because I was going to fail anyway.

"It was really frustrating," he recalls. "I knew what I wanted to say — I'm not a stupid person — and I knew what I wanted to write, but I couldn't put it down on paper."

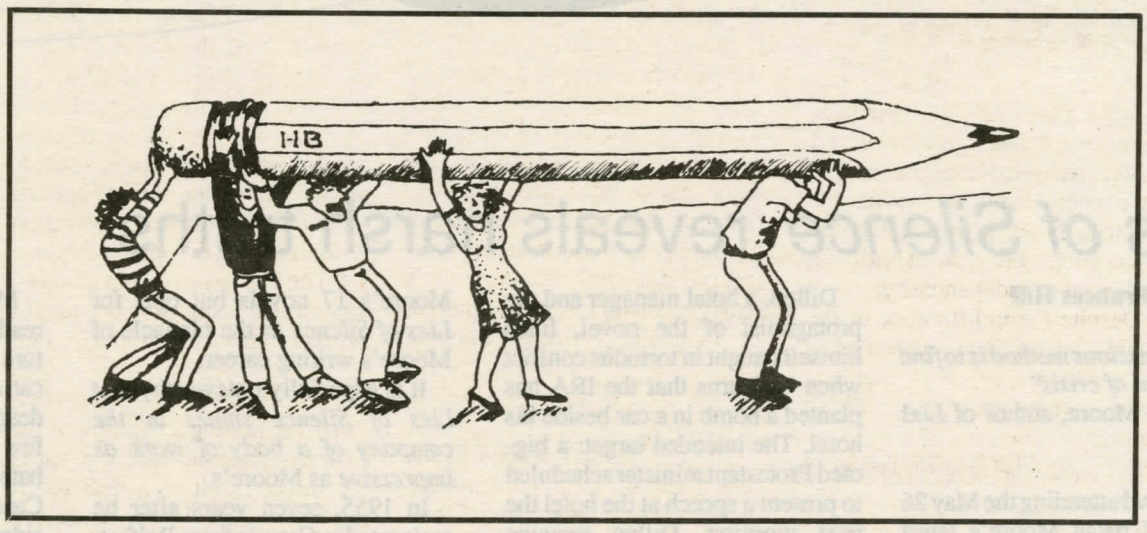
Robert, who asked that his real name not be used, is one of the hundreds of students who visit Concordia's writing tutor program to get one-on-one help from student tutors, specially trained to help university students with writing problems.

Five per cent of Canadian-born university graduates are functionally illiterate. That startling statistic comes from the 1987 Southam Literacy Survey, which tested the ability to understand everyday written information. It found that about five million Canadians are functionally illiterate.

In 1990 — the United Nations' International Literacy Year — many experts concede that writing problems are widespread in Canadian universities.

Mary Mar, head of Concordia's writing tutor program, says it's hard to say how many college and university students are actually functionally illiterate.

She doubts the problem is as serious as the Southam results seem to indicate, saying most of the students getting help from tutors don't have severe writing problems.



Although she doesn't see a crisis, she does agree many university students have poor writing skills. Much of the blame should be put on the way they are taught, according to Mar, who says some students who see tutors never wrote essays while in high school and college.

"Somehow they've gotten a degree from high school and college by avoiding courses that required writing. They pick courses that have multiple choice exams. They pick their courses to try to avoid their weakness.

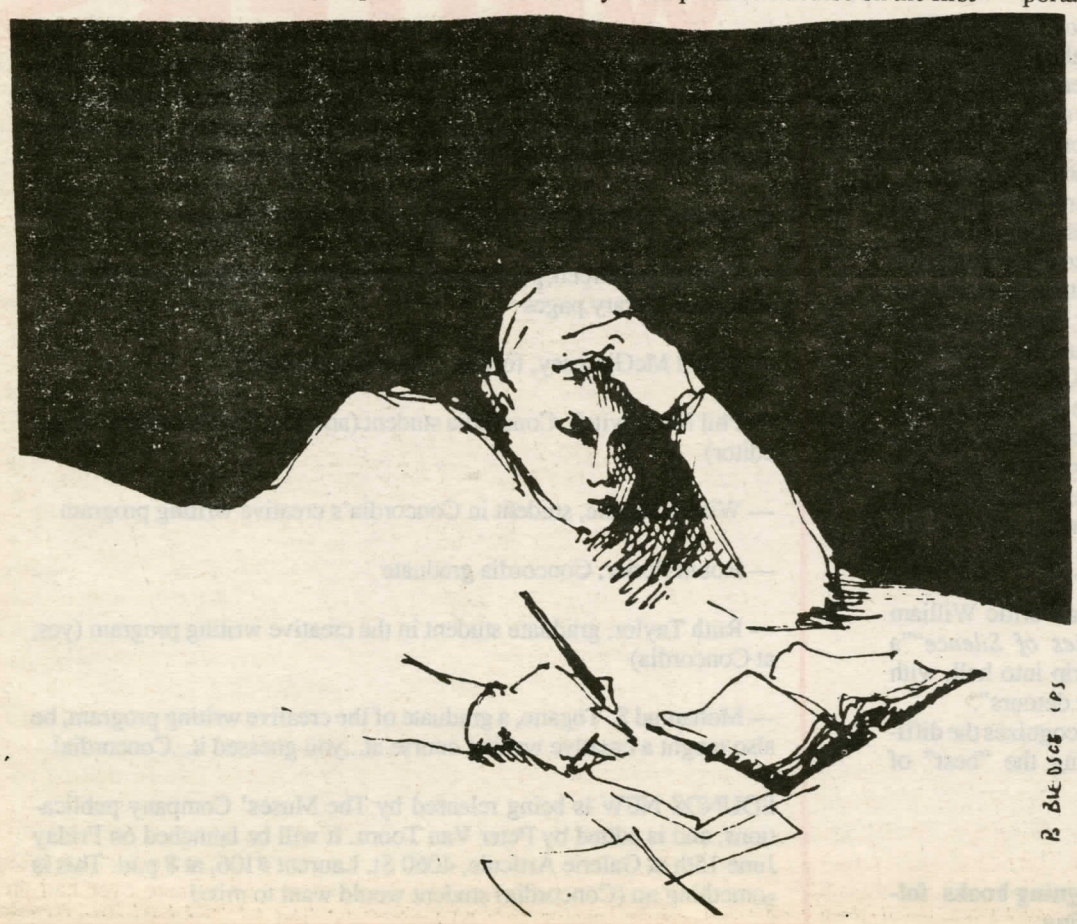
"That's not possible in university. Sometimes they'll drop out of a course on the first day when they find out they have to write a paper, but usually if they want to study something like history or sociology they're not going to get very far without writing a paper eventually.

"It's the system itself that often permits this to happen because there isn't enough emphasis on writing."

She says writing should be part of the curriculum in every discipline — from Engineering to Fine Arts.

"Universities should make writing a central part of the introductory courses in every field. (And they should) make those courses specially designed to help people learn the style of writing in their discipline."

Patrick Dias, director of McGill University's Centre for the Study and Teaching of Writing, says there has been an increase in the number of students with writing problems. He says the increase in university enrollment over the past decade is partly to blame, but he also notes that writing is becoming less important in university courses.



"The problem is that fewer students are writing. Most won't have writing problems in university because professors don't demand enough writing from students."

But Dias says a survey done three years ago at McGill shows that there is no cause for alarm.

"Every university will have a writing problem. That's something that has always been around. Ten per cent of any large group will have serious writing problems. Another 15 per cent are going to have moderate problems that cause them considerable difficulty. And 75 per cent will range from good to excellent writers." According to Mar, Concordia's writing tutor program — the first of its kind in Quebec — is a response to a real need that isn't being met by the university. She says a growing number of students are realizing they need help with their writing.

And one-on-one tutoring is the best way to deal with these students, Mar says, because in classroom settings, individual problems are never dealt with and students aren't able to talk about their ideas.

"A peer tutor is on the level of the student, but doesn't know more than them. It makes the writer think more about the communication process. The tutor is a real reader. Most teachers just don't have time to sit down for an hour and give the same kind of help."

She says tutors, who are students themselves, offer positive support to writers anxious about deadlines and intimidated by the idea of researching and writing essays.

"A lot of times, when students are called functionally illiterate, they only need to talk out their paper, talk out their ideas. They need to feel more relaxed and take more time to reread their writing."

Robert says his writing tutor offered him writing and organizing strategies. But most of all, the tutor provided much needed one-on-one help.

Although embarrassed by his inability to write complete sentences, he finally went to a tutor "out of desperation." After months of work, he says even his teachers have noticed a marked improvement in his writing, though he admits his writing still needs work.

"The improvement was astonishing. It was frustrating for a while but there was an obvious improvement after two or three weeks

"I'm now able to write complete sentences — good sentences."

More and more universities are taking measures to help students like Robert. Some are forcing students to take introductory writing courses and others have introduced university-wide writing tests.

At McGill, students in some faculties must take a workshop course in effective writing. Dias says students from other faculties are clambering to get into the courses, which only have a limited number of spots open to outside students.

Because they are graded on their overall performance, students spend more time thinking about their writing than they do worrying about their marks. Students also find the courses helpful because material in them has to do with their discipline, Dias says.

The courses have been successful, Dias says, because they put the emphasis on getting students to talk out their papers with other students.

"Students are taught to realize that they have it in themselves — they can write.

"They have ideas and they can develop them. These courses have nothing to do with academic writing. Instead, students learn to enjoy writing."

At Concordia, before students are given their university degree they must pass a writing test. The essay test is marked for organization, sentence structure, grammar, vocabulary and spelling and punctuation.

About 20 per cent regularly fail this test, which students can take over and over again until they pass.

Concordia English professor Harry Hill, director of the writing test, says the exam is the next best thing to having a compulsory university-wide English 101 course, which Concordia stopped requiring when it became

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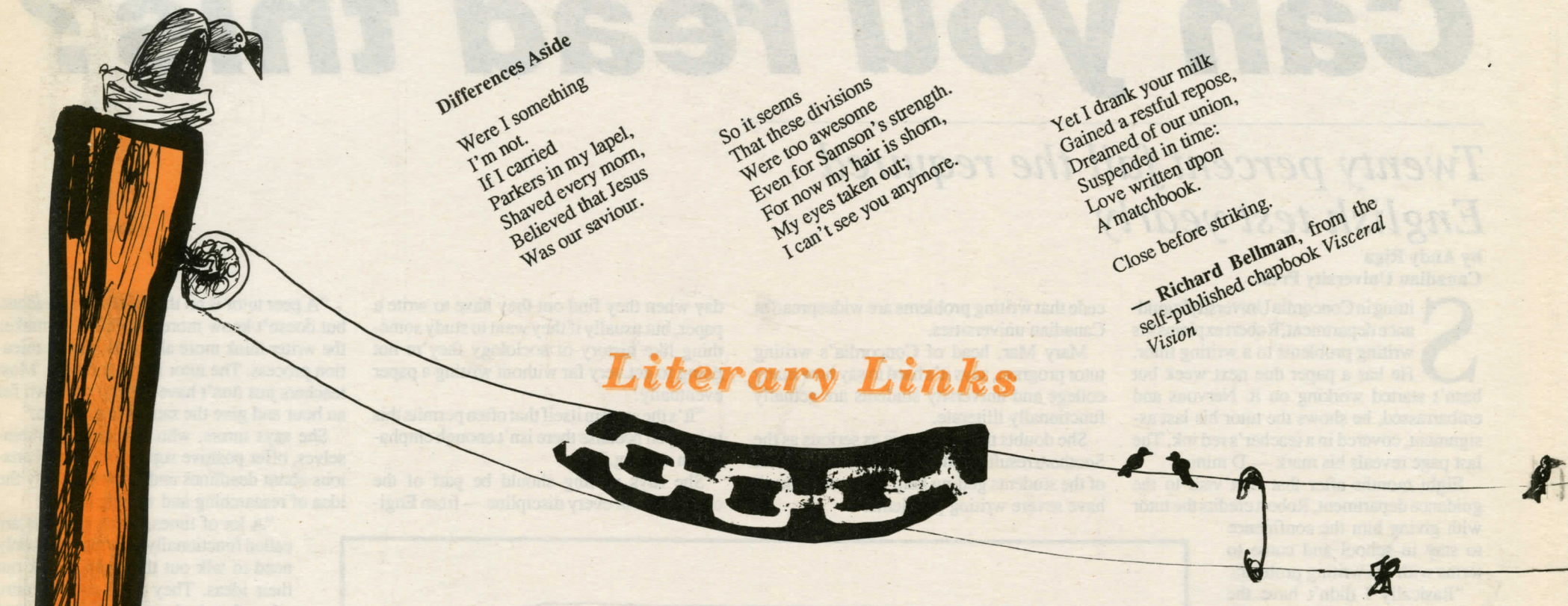


Differences Aside

Were I something
I'm not.
If I carried
Parkers in my lapel,
Shaved every morn,
Believed that Jesus
Was our saviour.

So it seems
That these divisions
Were too awesome
Even for Samson's strength.
For now my hair is shorn,
My eyes taken out;
I can't see you anymore.

Yet I drank your milk
Gained a restful repose,
Dreamed of our union,
Suspended in time:
Love written upon
A matchbook.

Close before striking.

— **Richard Bellman**, from the self-published chapbook *Visceral Vision*

Literary Links

Lies of Silence reveals harsh truths

by Mary Frances Hill

"My unconscious method is to find the moment of crisis"
—Brian Moore, author of *Lies of Silence*

The crowd attending the May 26 reading of Brian Moore's latest novel in the Cours Mont Royal might have found the author's confession a model of understatement.

With *Lies of Silence*, his 17th novel, Brian Moore has created a complex story of intrigue and morality set within the political and social fire of Northern Ireland.

Dillon, a hotel manager and the protagonist of the novel, finds himself caught in tortuous conflict when he learns that the IRA has planted a bomb in a car beside his hotel. The intended target: a bigoted Protestant minister scheduled to present a speech at the hotel the next morning. Dillon remains neutral amid the violent exchanges in Ulster, and feels nothing but disdain for the popular clergyman.

Tension turns to torment when the IRA takes Dillon's wife hostage, and warns him that if he evacuates the hotel or calls the police , she will be killed.

The situation is complicated even further by Dillon's long-standing affair with a Canadian woman living in Belfast- with whom he planned to run away- whose own strength is put to the test.

Lies of Silence is a thrilling drama, a tale of the psychological turmoil of innocent people trapped between hatred on one side and violence on the other with no easy or harmless means of escape.

At once victim and potential hero, Dillon feels sick and angry, "..sick with a terminal illness of bigotry and injustice, lies told over the years to poor Protestant working people about the Catholics, lies told to poor Catholic working people about the Protestants, lies from parliament and pulpits, lies at rallies and funeral orations, and, above all, the lies of silence from those in Westminster who did not want to face the injustices of Ulster's status quo".

Globe and Mail critic William French calls *Lies of Silence*""a straight-ahead trip into hell, with no diversions or detours".

French also recognizes the difficulty in choosing the "best" of Moore's 17 novels but opts for *Lies of Silence* as the pinnacle of Moore's writing career.

It is especially noteworthy that *Lies of Silence shines in the company of a body of work as impressive* as Moore's.

In 1955, seven years after he emigrated to Canada from Belfast, he won the Author's Club First Novel Award for *The Lonely Passion of Judith Hearne* Moore, whom Graham Greene hails as his "favorite living novelist", also penned *The Luck of Ginger Coffey* *Catholics* and *The Colour of Blood.* He won the Governor-General's award twice, and *The Doctor's Wife*(1976) and *The Colour of Blood* (1988) were shortlisted for the Booker Prize.

Moore's work is featured on reading lists for Canadian Literature courses though whether we can actually claim him as our own- despite the Montreal setting in a few of his novels- is open to debate. Although Moore lived in Canada for several years, he resides in the United States.

Moore's sensitivity to his past, to the rise of hypocrisy and hatred in his homeland, and his talent for finding that perfect "moment of crisis" in which his characters must react makes *Lies of Silence* a novel of universal appeal.

The reading and book signing was sponsored by Prospero Books.

Lies of Silence *is published by Lester&Orpen Dennys, and is available in hardcover for $22.95.*

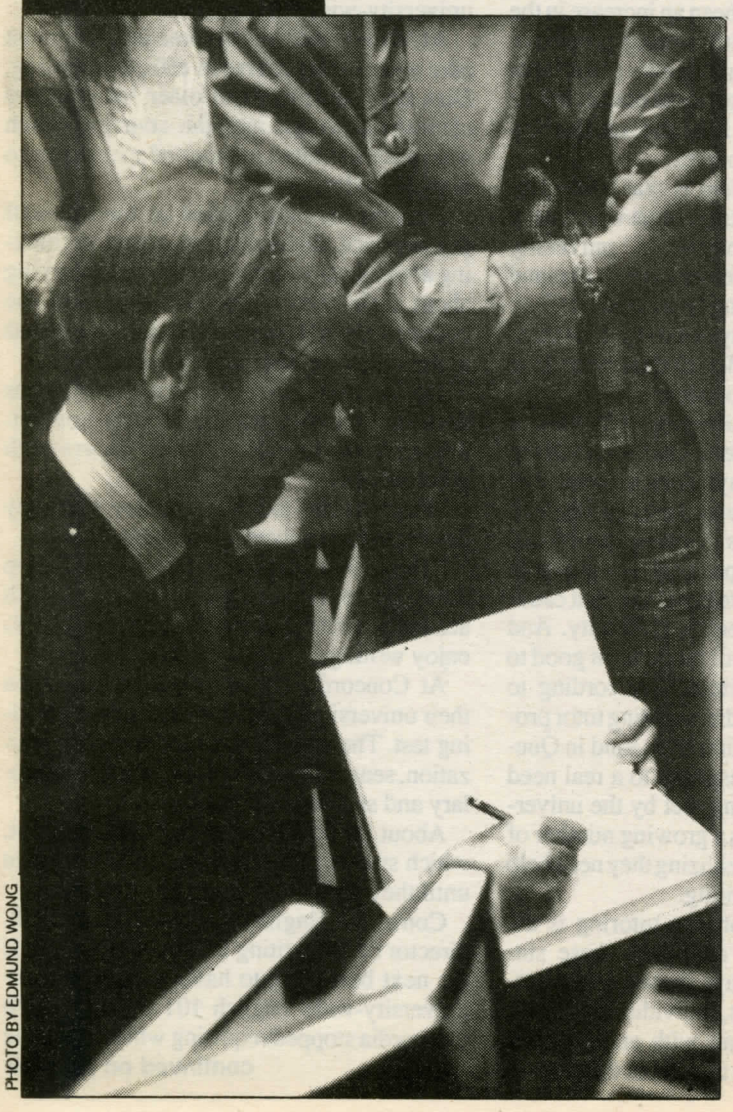


PHOTO BY EDMUND WONG

Brian Moore signing books following his reading.

WRITER'S BLOCK

SOUNDS NEW, an anthology of new Quebec poetry in English, will be launched this month. Here's a chance to get acquainted with some of Quebec's new generation of talent. Among those featured in the anthology are some names Concordia students might recognize:

— Jason Camlot, graduate of the Liberal Arts College

— Taylor Jane Green, performance poet who has embellished the Link's very own literary pages

— David McGimpsey, former Concordia student

— Phil Moscovitch, Concordia student (and The Link's former literary editor)

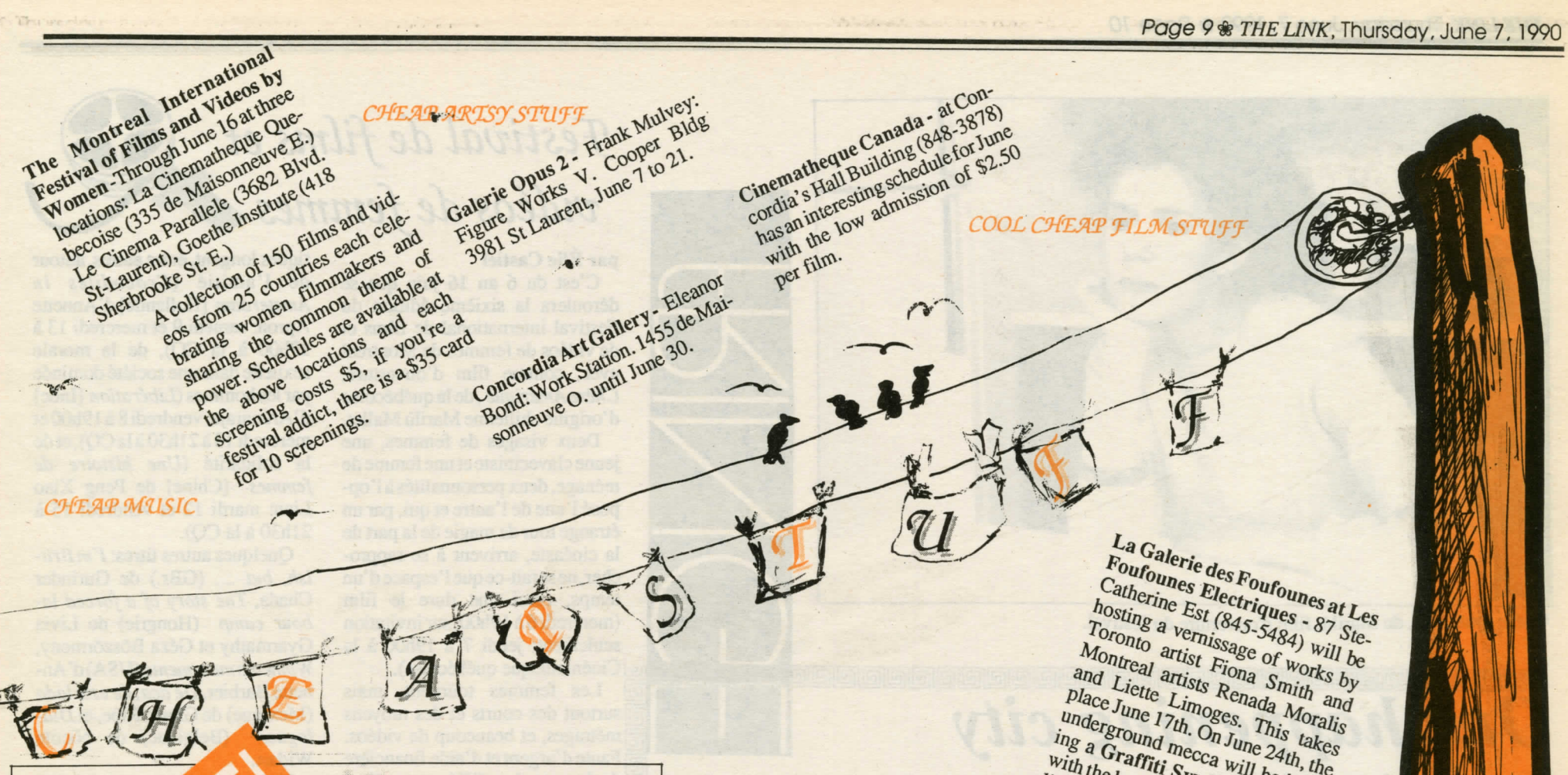
— William Neale, student in Concordia's creative writing program

— Robin Porter, Concordia graduate

— Ruth Taylor, graduate student in the creative writing program (yes, at Concordia)

— Mohamud S. Togane, a graduate of the creative writing program, he also taught a creative writing course at...you guessed it...Concordia!

SOUNDS NEW is being released by The Muses' Company publications, and is edited by Peter Van Toorn. It will be launched on Friday June 15th at Galerie Articule, 4060 St. Laurent #106, at 8 p.m. This is something no (Concordia) student would want to miss!



The Montreal International Festival of Films and Videos by Women - Through June 16 at three locations: La Cinematheque Quebecoise (335 de Maisonneuve E.) Le Cinema Parallele (3682 Blvd. St-Laurent), Goethe Institute (418 Sherbrooke St. E.)

A collection of 150 films and videos from 25 countries each celebrating women filmmakers and sharing the common theme of power. Schedules are available at the above locations and each screening costs $5, if you're a festival addict, there is a $35 card for 10 screenings.

Galerie Opus 2 - Frank Mulvey: Figure Works V. Cooper Bldg 3981 St Laurent, June 7 to 21.

Concordia Art Gallery - Eleanor Bond: Work Station. 1455 de Maisonneuve O. until June 30.

Cinematheque Canada - at Concordia's Hall Building (848-3878) has an interesting schedule for June with the low admission of $2.50 per film.

La Galerie des Foufounes at Les Foufounes Electriques - 87 Ste-Catherine Est (845-5484) will be hosting a vernissage of works by Toronto artist Fiona Smith and Montreal artists Renada Moralis and Liette Limoges. This takes place June 17th. On June 24th, the underground mecca will be holding a **Graffiti Symposium** along with the launching of a new art and literature magazine called *Stamp Axe*.

International Jazz Festival - the free (and that is as cheap as they get) concerts are going to be around but will not be announced until June 12th, so keep your ears open.

Cafe Campus - 3315 Ch. Queen-Mary (735-1259). June 13 HODADS 9:30...$4. June 27 ME,MOM AND MORGEN-TALER 9:30...$5.

Station 10 - 2071 Ste Catherine W. (934-0484) CONCERT LINE (934-1419). Throughout June, Mondays it's Drum Warz and Tuesdays it's Vocal Warz; admission $5 per night

BY FIONA SMYTH

It's hard to keep a good woman down

by kathleen leahy

It has long been said that the Queen is dead. A recent May 20 royal stop over at James Lyng High School by the Queen of Royal Badness herself - Latifah - shows that just ain't so. In a short but crucial 40 minute set the new "black queen upon the scene" rapped out some of the most conscious rhymes this town has heard.

Latifah is Muslim for "delicate and sensitive". Sensitive to women and the black community she is. Delicate about the issues affecting them she is not.. In one cutting track off her debut album for Tommy Boy, *All Hail the Queen*, Latifah's lyrics spell out *The Evil that Men Do* ...

Latifah's vinyl contributions secure her a place as reigning queen of the posse amongst female rappers. Latifah live is no less than remarkable. Striding out on stage with ease, she quickly took over the show which up until that moment had been decent but nothing like what was to come.

Rumour had it that her voice wasn't in shape from a cold. Only a rumour! Latifah belted out a healthy sweet combination of rapping and toasting, mixing hip hop and reggae grooves that push the usual hip hop fare into new directions. Praise goes to DJ Mark the 45 King for spinning up an innovative beat.

While this "Queen and King" creation was played up to the maximum, Latifah did justice to the women in the house. As she put it before cutting into a hit mix: "We are all kings and queens but here *It's Ladies First*". And not only at the door. Latifah's law asserts "stereotypes - they got to go" - smashing the prevailing idea that hip hop is male domain. Just check out Latifah's *Woman For the Job* on Sly and Robbie's compilation album *Silent Assassin* produced by KRS-ONE.

Latifah put her entourage up front, giving credit to the one Safari sister aboard and letting the DJ jam down a mix front stage. Shaking his head he seemed vexed by the particular spin he mastered up. Chilling out the situation, "Ma", as she is referred to by some of the New York crew, told him "not to sweat it"!

Halfway through the set, the audience was invited to strut their stuff. A group of candidates surged to the front - all male. Latifah sensitively and delicately persuaded some off stage, insisting that the show would not go on until some female folks joined in. One woman finally obliged. Joining in the dance craze with some kick-ass moves of her own, Latifah and friends highlighted the heavy mix *Dance For Me*.

Thanks to GlanRo Productions, newcomers on the scene, for providing a decent ticket price ($15.00), few delays, only minimal mike trouble, plus countless free EPs of the queen's hit singles to date. Tight security is usual hip hop fare, but "Justice Security" seemed to live up to their name with no bouts of unnecessary force.

Latifah rapped a great deal about respect for oneself and others. Overall it was her genuine respect for the audience which made the show. It was hype without being too hyped and her lyrics rose above the typical sexist crap of some hip hop artists. Males and females alike were treated to a fresh approach from one of the most innovative voices yet to come out of the New York crew. Enough respect!

Chére Amérique, de Marilú, film d'ouverture du festival.

FRINGE

Festival de films et vidéos de femmes

par Élie Castiel

C'est du 6 au 16 juin que se déroulera la sixième édition du Festival international de films et de vidéos de femmes de Montréal avec, comme film d'ouverture, *Chère Amérique* , de la québécoise d'origine chilienne Marilù Mallet.

Deux visages de femmes, une jeune claveciniste et une femme de ménage, deux personnalités à l'opposé l'une de l'autre et qui, par un étrange tour de magie de la part de la cinéaste, arrivent à se rapprocher, ne serait-ce que l'espace d'un temps, celui que dure le film (mercredi 6 à 19h00, sur invitation seulement; jeudi 7 à 19h00 à la Cinémathèque québécoise).

Les femmes tournent, mais surtout des courts et des moyens métrages, et beaucoup de vidéos. Faute d'argent et d'aide financière de la part des différents paliers gouvernementaux. Mais aussi à cause des distributeurs, en général, dont la devise est de promouvoir les films faits par des hommes.

Elles tournent tout de même et si l'on se fie aux films programmés cette année, les tendances thématiques longent, entre autres, autour de l'amitié (*Crocodiles in Amsterdam* [Hollande] d'Annette Apron: samedi 9 et mercredi 13 à 19h00 à la CQ), de la morale sexuelle dans une société dominée par les hommes (*Libération* [Inde] d'Arunaraje: vendredi 8 à 19h00 et mercredi 13 à 21h30 à la CQ), et de la solidarité (*Une histoire de femmes* [Chine] de Peng Xiao Lian: mardi 12 et vendredi 15 à 21h30 à la CQ).

Quelques autres titres: *I'm British, but* .... (GBr.) de Gurinder Chada, *The story of a forced labour camp* (Hongrie) de Livia Gyarmathy et Géza Böszörmeny, *Women's movements* (USA) d'Annette Barbier, *De aca, de este lado* (Mexique) de Gloria Ribe, et *Dialogues* (Belgique) de Nicole Widart.

Un hommage sera rendu à Juliet Berto (*Cap Canaille, Céline et Julie vont en bâteau, Hâvre* ....) actrice et réalisatrice, récemment décédée. Par ailleurs, une rétrospective sera consacrée à l'oeuvre de Helke Sander (*The trouble with Love, The Germans and their men, Le facteur subjectif* ....).

Volet "vidéo", un hommage sera rendu à la vidéo québécoise et un regard sera porté sur la vidéo francophone d'Europe. De plus, cette année, en collaboration avec la Galerie centrale Électrique (POWERHOUSE) et le Goethe Institut, le Festival réservera une place aux installations vidéographiques de quatre artistes québécoises (Loly Darcel, Jeanne Crépeau, Sigrün Hardardottir et Joanna Kotkowska) et une allemande, Margaret Raspe qui présenteront leurs oeuvres inédites.

Beaucoup plus de courts et de moyens métrages et des vidéos que de longs métrages, mais la plupart assez intéressants et d'une grande originalité pour qu'on s'y attarde les dix jours que dure le Festival.

Lieux: Cinémathèque québécoise, Goethe Institut et Cinéma Parallèle. **Billets:** 5$ par séance ou 35$ pour dix séances. **Grille-Horaire:** Gratuite. **Affiche:** 12$. **Catalogue:** 5$. **Info:** 845-0243.

One happening city

Montreal's festival-friendly

by Ray Straatsma

Barely a week passes in these humid months without some kind of music or theatre festival gracing the stages and streets of Montreal. The large international shows like the Festival International de Jazz and Juste pour Rire attract big money, prestige, talent and tourists.

But Montreal hosts an impressive array of smaller festivals organized around a number of distinct communities. This is especially true for the wide spectrum of film festivals here, filling the city's screens with productions from around the world, despite the limited funding available for their efforts.

More than twenty major film and video festivals are held in this city every year. More than one-third of the 49 annual Canadian events featuring film, television, and video take place in Montreal.

In addition, five festivals are held elsewhere in the province, from as far afield as Rimouski to nearby St. Therese. These listings do not include such irregular events as last year's International Documentary Film Festival sponsored by the National Film Board, and this year's Festival International du Film d'architecture et d'urbanisme de Montreal (May 27 - June 1). Nor do they count the week of music films screened during the Jazz festival in July.

Why such a concentration of cinema celebrations in Montreal?

"Montreal has a very sophisticated film-going audience," says Connie Tadros, former editor of *Cinema Canada*. She says Quebec's unique cultural mix has spawned a market for international films.

The French language and provincial laws allow Quebec distributors access to non-English films, which has exposed audiences here to the traditions and trends of world cinema, said Tadros. The Cinematheque Quebecoise, which holds the largest film archives in Canada, has also played an important role in educating local audiences, Tadros said.

Huguette Parent, of the National Film Board's Festival office, agrees that Montreal has become a prime spot to stage film festivals.

Film production is becoming globally oriented, "and Montreal is a focal point for this internationalism, especially in terms of public festivals," she says. Festival participation by Telefilm and the NFB, both Montreal based, has also promoted such developments, Parent said.

Newer festivals, such as the Festival International du Cinema et de la Video Gais et Lesbiens de Montreal, have received little or no funding from government sources.

A case in point is The Festival International du Cinema Chinois de Montreal. Although their third and most successful edition ended last week with more than 4,500 tickets sold, festival organizers are still unable to get funding from the main cultural agencies like Telefilm or SOGIC (Societe Generale des Industries Culturelles).

Festival director Tammy Cheung says it's been difficult maintaining program quality and staff with such minimal funding.

But Montreal is still the best place in the country to run a film festival, says Cheung. "There's a strong tradition of film-going here. Summer comes along and people love to come out and see good new films, and the festivals provide that."

Currently, three film and video festivals are underway in the city. The Architectural Film Festival winds up with screenings at the Maison de la Culture Marie-Uguay (6502 boul. Monk) on June 7th, 9th, and 10th. Images du futur is an international computer animation competition featuring the latest work in electronic and video graphics. It has public screenings through September 30th at the Old Port of Montreal.

The Festival International de Films et Videos de Femmes de Montreal begins its sixth edition June 6th and runs until the 16th. The programme features more than 100 films from 25 countries, including a retrospective of German filmmaker Helke Sander and a series of francophone videos from Quebec and France.

Screenings and tickets are at the Goethe Institute (418 Sherbrooke E.), Cinema Quebecoise (355 boul. de Maisonneuve E.) and Cinema Parallele (3682 boul, St. Laurent).

So, what are those fests anyhow?

Festival des Grands Écoles de Cinema du Monde.	January	tel: 848-1713
Rendez-Vous du Cinéma Québecois.	February	tel: 252-3021
Festival International duFilm sur l'Art.	March	tel: 845-5233
Filmex.	March/April	tel: 521-0057
Vues d'Afrique. Journées du Cinema Africain.	April	tel: 284-3322
Festival International du Cinéma Chinois de Montreal.	May	tel: 527-7081
Festival de l'Audiovisuel.	May/June	tel: 334-4084
Production 90, l'Annuelle des Professionels des Industries de l'Image et du Son.	May/June	tel: 842-5333
Images du Futur.	May to September	tel: 849-1612
Festival International de Films et Vidéos de Femmes de Montréal.	June	tel: 845-0243
Festival desFilms du Monde.	August	tel: 848-3886
Festival du Film Etudiant Canadien.	August/September	tel: 848-3878
Festival International du Nouveau Cinéma et de la Vidéo de Montréal.	October	tel: 843-4725
Festival International du Cinema et de la Video Gais et Lesbiens de Montréal.	Fall	tel: 526-7221
Colloque de l'Association Québecoise des Etudes Cinematographiques.	November	tel: 334-0033
Festival International du Film par Ordinateur.	November	tel: 872-6960
Festival International du Jeune Cinéma.	Variable dates	tel: 252-3162
Les 5 Jours du Cinéma Independant Canadien.	Variable dates	tel: 845-7442

N.Y.C. tunes into New Music

by Christopher Noxon

"Let the shmoozing begin..."

New York City mayor David Dinkins' opening words might not be this frank as he kicks off the New Music Seminar (NMS) on July 14. He'll be polite and dignified and mayor-like as he addresses the 8,000 people assembled from around the globe for the eleventh annual music industry conference.

But we all know that as soon as the honorable mayor shoots the firing gun, some absolutely shameless world-class shmoozing will rule in the Big Apple.

That's because in its short lifespan, the NMS has become the front line for frenetic music industry dealing. The seminar is the meeting place for everyone involved in the music scene and industry—artists, radio people, management, promotion folks, rock reporters, groupies, publishers, and on and on.

It's a strange and busy beehive of people: Starry-eyed musicians passing out their garage tapes to anyone looking powerful, industry bigwigs strutting and chatting, nurturing contacts and record company agents working the crowd, desperately searching for the Next Big Thing.

That attraction, the slim but intoxicating chance that a struggling musician will meet up with a big and cool contract, is the main draw at the seminar. Of the 800 delegates at the conference, a solid majority are musicians looking for agency representation, international licencing or just someone to buy the next round. The NMS organizers take their dealing so seriously they've created a section of the Mariott Marquis Hotel called "The Shmoozatorium Bar."

But it's not all nauseating networking. Some serious and important dealing gets done, meetings that can result in some great music. Two years ago, for instance, a willowy Montrealer and her unsigned band met up with an agent from BMG Records. Not long after, The Cowboy Junkies released their first recording.

Cinderella stories like this make all the opportunistic shmoozing at the NMS bearable. And the hundreds of concerts offered as part of the seminar package make the NMS one helluva good time.

Over the seminar's four days, acts from the around the globe plug into the 23 New York venues for nonstop gigging. Past years featured an unknown Madonna and a pre-scandalous Public Enemy.

Of the 250 performances this year, highlights include: Peter Murphy of Bauhaus fame, Manchester favorite The Happy Mondays, Mojo "I'm Pregnant With Debbie Gibson's Love Child" Nixon and Toronto jazz sensation, Holly Cole.

Also on the program are panel discussions, which in past years have proven to be as fiery as some of the concerts. Last year, Spike Lee and Chuck D. lead a blistering discussion on racism in the music business. Also at last years conference, performance artist Karen Finley was said to have stirred things up during a talk on sex in rock by screaming in mock orgasm.

This year, talk comes courtesy of folks like Laurie Anderson, the keynote speaker, and a parade of music industry people. It's four solid days of new music, constant chatter, smoooth business dealing and shmooz, shmooz, shmooz.

Linking the oppressed

by Ita Kendall

If you haven't seen 'Woman's Friend' yet you'd better hurry up.The exhibit of artworks by 35 women from across Canada will be closing on June 13th.

So far the show has been extremely well attended at both the Concordia Women's Centre, which features some of the smaller scale works, and at the VAV gallery where the large scale and three dimensional works are displayed.

The pieces selected were chosen from 3000 submissions by 270 artists and feature subject matter which may shock or revile the viewer.

Sandra Hewton, curator of Women's Friend as well as an exhibitor, spent eight months planning the exhibit.

The show draws parallels between the abuse of animals by both industry and science establishments and the abuse of women in society.

"The exhibit is shocking but we talk about abuse, read about it and now it's time to show it," said Hewton.

The artists' empathy is evident in the colours, textures and shapes as well as the subject matter of their works.

Women's Friend is the largest show the women's centre has put on this year and although there were fund raising efforts, it has run up a deficit.

The show started out small but the call for submissions drew an overwhelming response and it grew accordingly.

You can catch the show at the Concordia Women's Centre at 2020 Mackay, Room P-03 and at the VAV Gallery, 1395 boul. Rene-Levesque W.

"It's about a guy named Len."

by Denise Babin

Oh Len! Why are you so terribly unlucky? How did you, a quiet, anglo-saxon, sweater maker become the hero of a movement you never even heard of, let alone cared about? You? A radical Québécois nationalist? Nah! There's something fishy going on and it smells of Theatre Shmeatre...

Authors Phillip Fine and Albert Nerenberg's latest hero did not become a radical, nationalist spokesman by choice. Actually, he stumbled into the centre stage spotlight.

Theatre Shmeatre's summer offering is hot political satire and coming soon to a theatre somewhere this side of Pointe-aux-Trembles.

The story opens with a chronically depressed Len walking along the edge of the roof of his father's failing wool carpet factory, contemplating suicide. True to his knack for failing even the most basic things in life, Len, trying to jump to his death manages, instead, to land on his father, killing him instantly.

With dad out of the way, limping Len inherits the family business and turns it into a sweater factory. He calls his creations *Pure Len* .

All Len wants is to sell his new sweaters. What better place than on St-Laurent boulevard during a public gathering? Hundreds upon hundreds of potential clients! Little does he know that all the commotion is actually a nationalist rally.

One over-zealous demonstrator, finding the Canadian flag adorning Len's sidewalk stand a bit too much, chooses to tear it down and set it afire. In the confusion that follows, Len proceeds to extiguish the fire. Network TV shifts into full gear, focusing on Len and immortalizing the aggressive anti-Canada action of our young *Pure-laine* businessman stomping on the maple leaf.

It's just like in real life. Much of what the media is telling us is "unreal", says co-author Albert Nerenberg. "The francophones think he's some sort of *Hans Marotte* while the anglos are furious and just want to kill him".

How the sad story of a simple man became the background for a satirical play about the anglo-franco conflict in Quebec is obvious. "Actually," says Nerenberg, "we can blame it all on media fabrication".

After passing the test at its premiere at the Quebec drama festival earlier this year, *Pure Len* was turned down for reasons that seem very unclear to the playwrights.

"They said they didn't like some things in the script". said Nerenberg, "The real reason it wasn't accepted was that you can't get a language [issue] play [in english] on a stage in this province".

Survival of the funniest

Working out of a ragged loft on St-Laurent boulevard for most of its six years, Theatre Shmeatre (T.S.) has not exactly made it big time. Although they were hoping to open the show on the same day as the Meech Lake deadline (June 23), the lack of a venue has delayed the premiere.

Meager budgets are the rule at T.S. as most of their revenue is derived from ticket sales. Yet Nerenberg's attitude is optimistic.

"In theatre, you have to be so entertaining that the public will keep coming back. That's how we can assure our survival. If poeple don't like the show, then why do it? To torture them?"

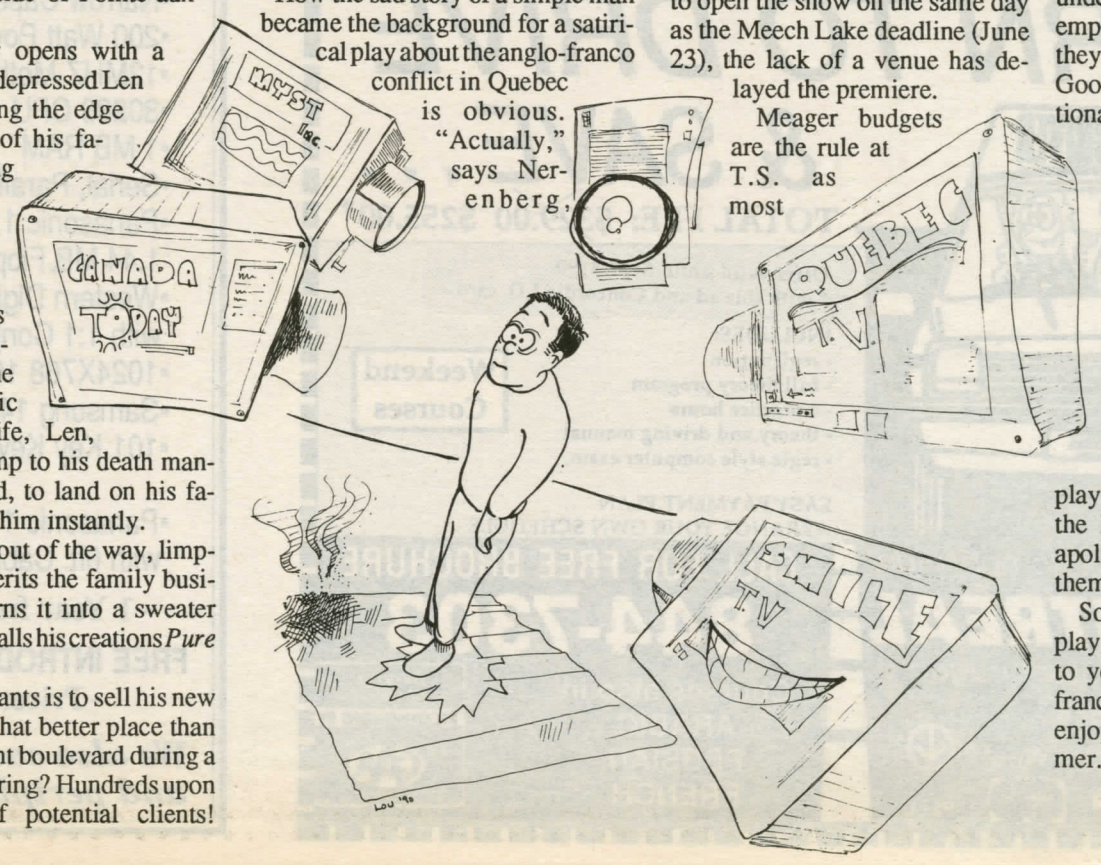
Theatre Shmeatre believes that as long as they keep up the good work, there will always be an audience for their political antics.

"Our plays give a voice to voiceless communities" says playwright Nerenberg. "I used to think that political theatre was about radical ideas like showing what's going on in El Salvador. Now I understand that the people want empowerment, they want humour, they want emotional meaning. Good theatre makes you feel emotional!"

T.S. hopes to tap into some of the frustrations within the allophone and anglophone communities in Montreal with some help from Len's innocent ignorance of the linguistic war going on around him.

No need to be offended by the anglophone underdog's simplicty, says Albert Nerenberg. The whole play is a parody of the extremes in the language debate and Len's apolitical approach to life makes them seem even more extreme.

Sorry, Len, but you have to play the dual role of arch enemy to your peers and hero to your francophone neighbours so we can enjoy a few good laughs this summer.



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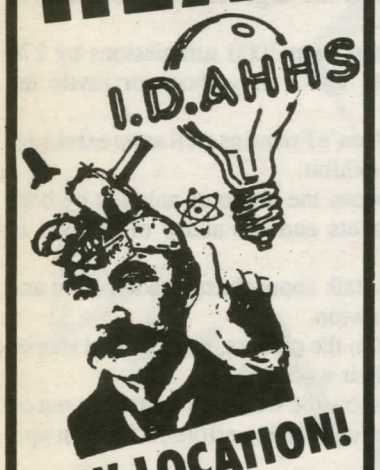

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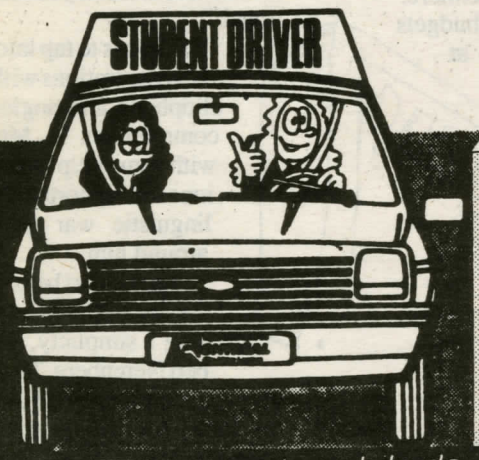

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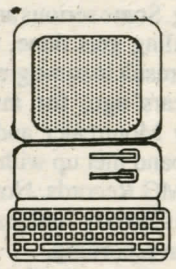

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Letters

Jerky ideas

To the editor,

We have only recently become aware of the preponderance of the term "seminal" to describe originating ideas that supposedly result in greater development. It occurs to us that this effectually excludes women from making like contributions to academic disciplines that base their studies on seminal ideas. In contrast to the "seminal" ideas of men, we would like to address the development of "ovular" ideas by women.

The use of the word seminal (relating to the production of semen) indicates an idea or thought that is a seed which will grow and develop. We maintain that ovular can be used in the same vein. This would suggest an idea that is an egg (ovum), which develops and matures.

Considering the production and nature of both sperm and ova, one can draw on the socio-biological notion of "cheap" sperm and "precious" eggs, to determine the relative worth of the ideas that are their name-sakes.

Thus, the much adulterated seminal ideas become "cheap" and common. Out of the millions of seminal ideas that are produced, how many of them culminate in gestated development? Conversely, women may only have an ovular idea once a month, but a greater proportion of their ideas develop.

This theory can also be used to suggest why we disregard the ideas of children and old people (especially women) in our society. Prepubescents obviously cannot produce either ovular or seminal ideas, and thus are not worthy of concern. Menopausal women are in the same position. Older men's ideas are usually given more attention, but once they become very old, we use the word impotent to describe their ability to expel either semen or ideas.

One can also consider the implications of an analogy that can be made between birth control and the control of the production of ideas. It is traditionally women who must control their fertility by restricting the development of their ova (ovular ideas). Men, in contrast, are free to spread their sperm (and seminal ideas) widely. On a similar note, if one is to consider masturbation, would male ideas be considered "jerk-off" instead of seminal? And would it also be true that, if a man does not have an idea for two weeks, he gets tense and irritable?

Perhaps one should consider that neither sperm nor ova are adequate in themselves to develop into anything more than something which dies and is discarded. The use of either seminal or ovular is inappropriate for a description of academic ideas initiating further study and development, and the further use of the term seminal should be considered in terms of the word's other implications.

Noreen Begoray

The Carl column

To the editor,

Since *the Link* has been vigorously promoting me as a murderous misogynist for the entire summer I thought I might submit a few words by way of an attempt at damage control.

Using Carl Panzram's name as an alias was really stupid of me and I very much regret it. I understand that members of *the Link* staff were generally frightened that a psycho had targeted the paper; I certainly never meant to provoke such a reaction. I've used the Panzram pen name for various purposes, and at one time co-wrote a regular column ("My Drunken Opinions") under the by-line for another university paper. That column, by the way, featured the same overheated, ranting tone that characterized my *Link* letter. It's meant to be funny. No sane person could really hate *the Link* so much. (Except now I do... just kidding). I have provided *the Link* with copies of that column as proof that my use of that name long predates the letter and was not intended as a creep scare tactic. I'd been using "Carl" so long that I had developed a proprietary attitude towards him, which is why I didn't foresee the sinister implications which could be read into the use of his name. Furthermore, my desire to emulate Panzram begins and ends with an attempt to match the energy of his writing style. Honest. (And God am I grateful that my favorite constitutes an abrupt change of subject, if not a total non-sequitur, but it helps explain where a lot of the ad hominem bile is flowing from. My "instrumental role in thwarting" curriculum changes at the LAC two years ago is pure fantasy; the confused and traculent Reform Committee never needed any help from me on that score. My actual participation in this battle between Good and Evil was pretty limited (like to a single meeting). Precisely how my letter embodies "an element of thought pervading the study of Western history at the LAC" I can only wonder (somehow I doubt that this is a flattering comparison to Petrarch), but I'll admit to being exactly the kind of person who finds the LAC a congenial and profitable place to study. I'd also like to point out that the LAC core curriculum includes early feminist texts, and that the majority of students there are women. If I'm not mistaken, a good number of them consider themselves to be feminists.

Neither LAC politics or my evil personality should be at issue here however. Considering how much work I put into cataloging and cutting up bits of *Link*think that made no sense whatsoever, it's disappointing that the responses my efforts received were just personal vituperation. (I was disappointed, at least after I stopped worrying about being stoned to death). Susan Bernard's letter, for example, forthrightly meets my criticisms head-on by 1) saying that they are no good and 2) bringing up all the articles I didn't make fun of, i.e. the ones that made sense. As we say at the LAC, can we stay a little closer to the text, please?

In closing I wish to thank *the Link* for graciously permitting me to withdraw a self-flagellatory letter I wrote last April on the sunny, demoralizing afternoon that the special "Cliff Doerksen is a deranged killer" issue hit the stands. I'd also like to apologize to the Concordia Women's Collective for "Panzram's" implication that they are just armchair crusaders. I should have limited my comments to the quality of their rhetoric, since murder-autobiographer killed only men during his long career.)

Pen name debacle aside, a few of these reactions to my letter seem just a tad extreme. Making fun of the nebulous pieties found in *the Link*'s pages makes me a misogynist?? Either this is mere verbal overkill, or else I've been messing with someone's religion. A Manichean sort of religion at that.

Or perhaps there's another explanation, a supplementary one at least. it seems curious that a letter taking shots at illogical and woolly minded writing in *the Link* should garner so much response regarding last year's curriculum debates at the Liberal Arts College. That I knew nothing about their aims and activities, except as reported in *the Link*. Contacts at *the Link* office have persuaded me that they are a highly active and dedicated organization.

Cliff Doerksen,
LAC/History

the Link

welcomes letters to the editors. Submissions should not exceed 400 words. Letters may be edited for length, grammar or spelling, or racist, sexist and homophobic comtent. All letters must be typed, double-spaced and signed; and they must include a phone number and id for verification.

Comments

Quebec PIRG one year later

by James - Jason Lee

One year ago Concordia students said "YES to Québec PIRG" in the referendum. Unfortunately, today some students still aren't familiar with Québec PIRG and its achievements. Quebec PIRG (Public Interest Research Group) is a democratic student association committed to student/citizen activism in social and environmental issues in the community. There is already a McGill chapter and Québec PIRG is hoping to expand to UdeM by next year.

The PIRG movement began in the states in the '70s with Ralph Nader and his book *Action for a Change*. PIRGs are now everywhere in the United States. You can find them in Ontario, British Columbia, North Carolina and even as far away as Australia.

Québec PIRG has been existence since '81. Since last year the PIRG has been receiving 20 cents per credit from Concordia students. For the first time, it has the means to better effect change in our community.

This year several summer projects have been initiated. The most ambitious project was sponsored by Concordia students George Walton, co-ordinator of the Homeless Working Group, and Mike Gibson, member of the Interim Board. The Homeless Youth project's objectives are to research, raise public awareness and conduct fundraising for homeless youth issues in Montreal. Susan Tardif, an experienced youth counsellor, has been hired to co-ordinate the efforts. Another issue taken on by Quebec PIRG is incest victims' services. The group is funding the Centre for Incest Healing to conduct a needs assessment for adult survivors of incest in the Montreal area.

On the environmental front, Quebec PIRG at McGill and Quebec PIRG at Concordia have pooled funding to hire a co-ordinator on the issue of Waste Management in the city of Montreal. While this project will begin soon, the Recycling Working Group and the Paper Pushers (a group to encourage the use of recycled paper) have temporarily lost their volunteer membership and much of their impetus, which points to the importance of continuity over the summer.

Louis Sébastien, chairperson of the Concordia chapter Board, believes, "It's only natural, with reduced student summer availability, that active leadership and volunteers are lacking. I'm sure, however, there are volunteer coordinators out there who could help us."

Even so, there exists a volunteer core of over 30 people dedicated to continuing the work of the group over the summer. Quebec PIRG is a young group and growing pains will be part of its development, but from all indications, it will fulfill its mandate "to affect positive social change."

PIRG can offer you a chance to develop skills in research, a very concrete knowledge of today's relevant issues, contacts in the field, and even knowledge of computer programs.

If you are interested in the activities of Quebec PIRG, or have social and environmental concerns to bring to the group's attention, come to one of the general interest meetings on June 20th at 2PM and 7PM. They will be held in the office on MacKay street. Come to the one which is most convenient and get first hand experience of what you can do to make the world a better place.

For further information, please contact Peter Feldstein, office coordinator, at the Quebec PIRG Concordia chapter office, 2130 Mackay, tel. 848 -7585.

Homeless youth is the issue

by Susan Tardif

The homeless working group of the Quebec Public Interest Research Group's mission is to bring about constructive social change for homeless youth by: researching issues concerning and problems facing homeless youth; developing strategies for lobbying; motivating public action; and sensitizing the public regarding homeless youth issues. The Homeless Working Group currently has an active summer group of over thirty members plus a full time, paid coordinator. We have established three smaller groups to make communication, planning and implementation easier. The Conference, Research and Resources, and Fundraising and Awareness groups are the limbs of the Homeless Working Group's body.

In mid-February 1990, ten students, concerned with the state of homelessness in Montreal held their first formal meeting as the Quebec PIRG Homeless Working Group. In March we held a skate-a-thon and an awareness week, collecting over $1000, 40 bags of clothes and several boxes of non-perishable food. During the spring, we decided to narrow our scope down to homeless youth issues. We decided to spend this summer and fall planning and organizing a conference and doing research and writing references on the resources available to homeless youth in Montreal.

We are inviting people who care about homeless youth and who have a sincere interest in learning about and trying to affect homeless youth issues, to come and join us.

For more information and meeting times, please check the Agenda section or call Susan at the Quebec PIRG office, 848-7584.

continued from page 7

too expensive.

The writing test was introduced mainly because employers were complaining about the writing abilities of graduates, according to Hill.

Many Canadian business leaders are lamenting the fact that college and university graduates have poor writing skills. A 1988 business task force estimated that illiteracy costs Canadian business an average of $4 billion annually in lost productivity, training costs, unemployment payments and industrial accidents.

The number of students who pass Concordia's test has increased over the past seven years. Eighty per cent pass now, while in 1983 only 30 per cent passed.

Hill thinks there has been "visible improvement" in the quality of student writing at Concordia since the test was introduced in 1983.

"I guess it has something to do with having an axe hanging over people's heads. We highly recommend that they take it early on, that's when it's useful. Then they see that there's a problem, and they can do something about it."

The test is designed to evaluate the writing ability of students who are at a university level. The theory, according to Hill, is that everybody should be at the same level once they get out of university.

Some critics of university writing tests say the results of such tests show that the quality of university education is deteriorating. They wonder how students who have passed all their courses and met all the requirements of their degree can fail a basic writing test.

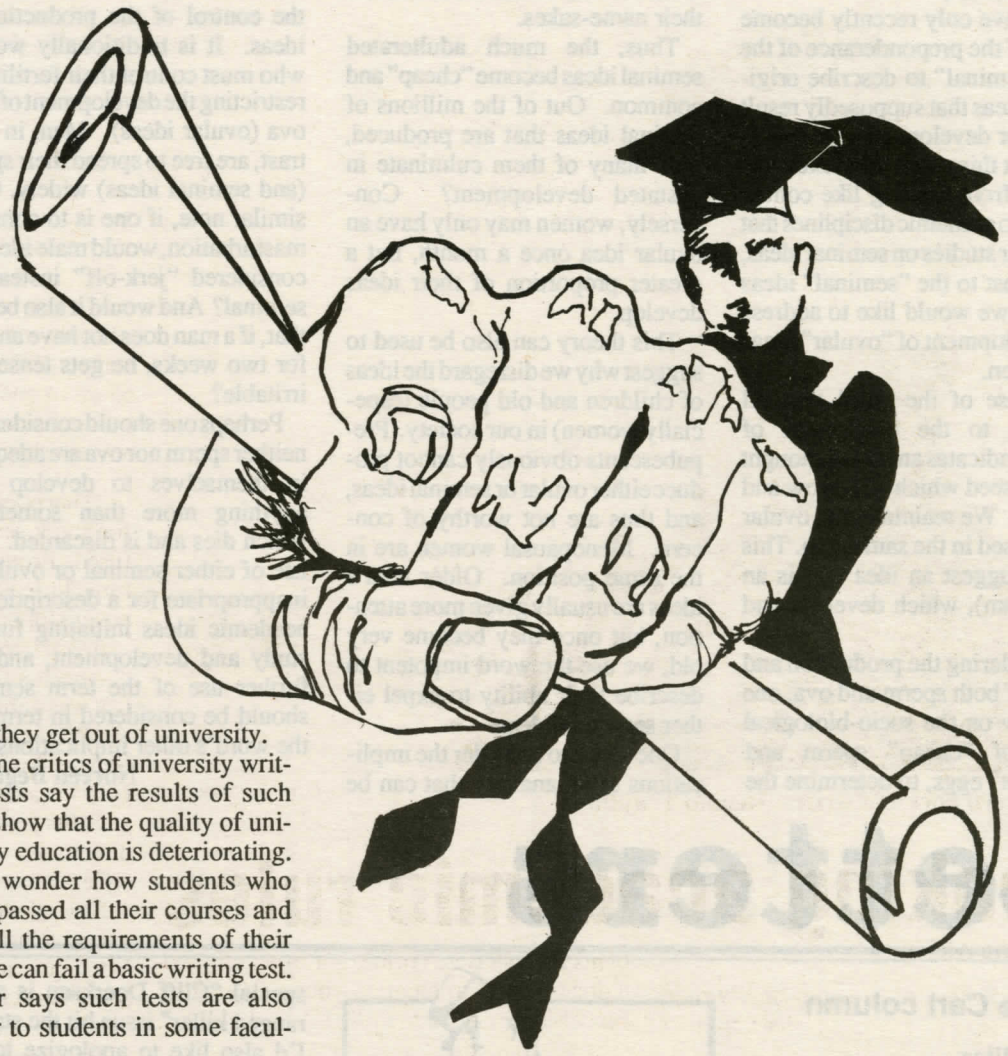
Mar says such tests are also unfair to students in some faculties.

The university writing test makes students organize an essay, she says, but "many students may have been writing lab reports. It doesn't mean they're stupid or they can't write. The format is just not appropriate for them, and they're at a disadvantage."

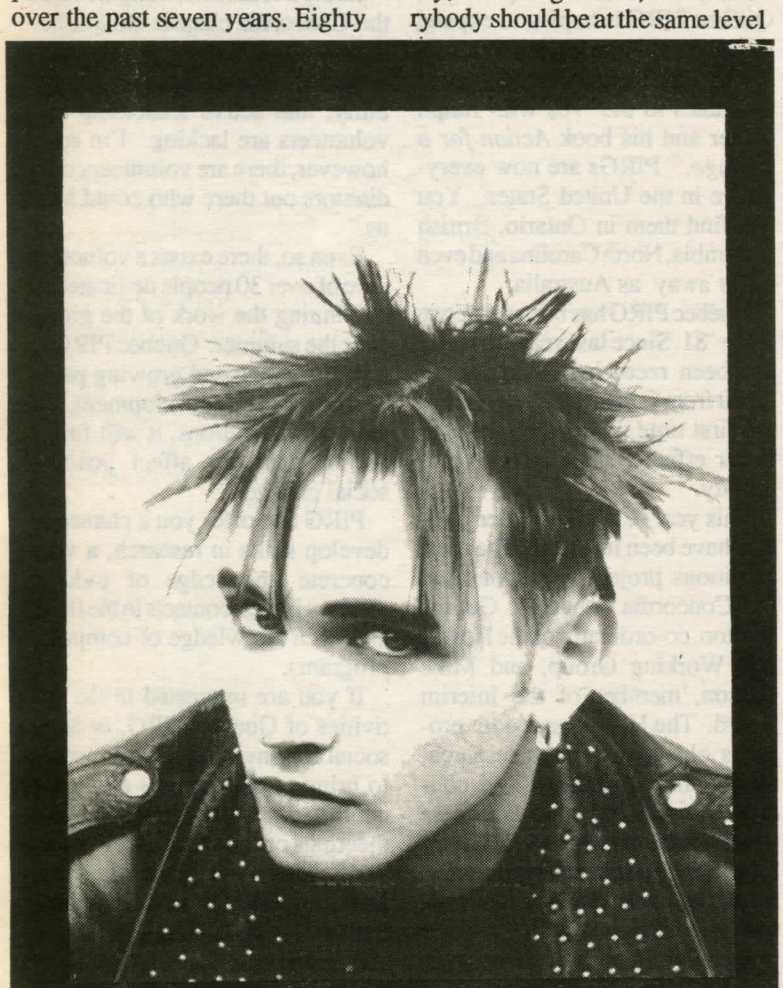
According to Mar, the writing test does nothing to help people like Robert.

For his part, Robert, who still sees a tutor every week, says the main problem students with poor writing skills must overcome is their pride.

He says his biggest mistake was being too proud and embarrassed to find help earlier.



"A lot of people won't admit they have a writing problem," Robert says. "Instead of doing something about it, a lot of students end up dropping courses and taking something else that doesn't require writing."



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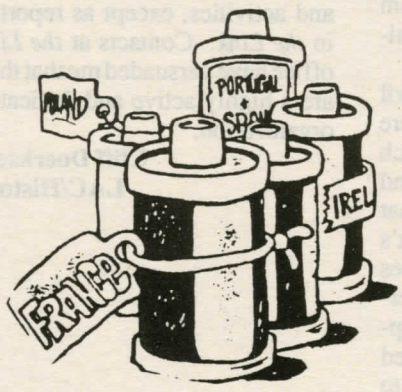

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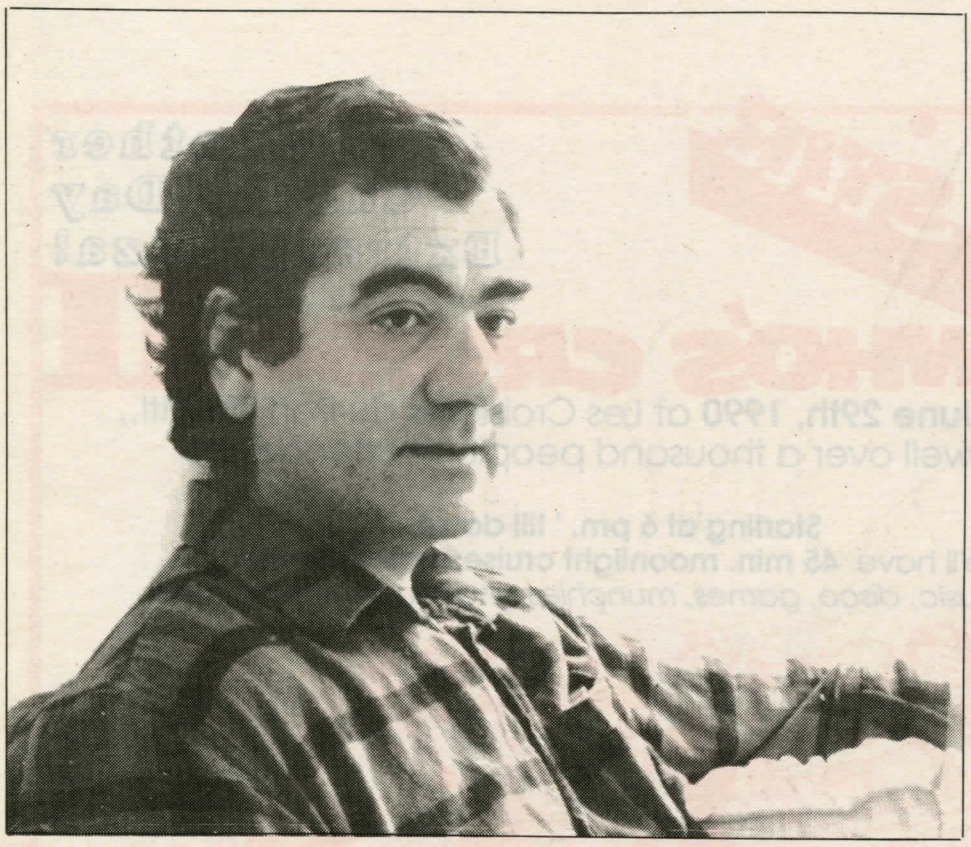


Chilean-born poet and writer Renato Trujillo PHOTO BY ITA KENDALL

Breaking academic rules

by Jeannette Alejos

In the history of literature few writers have achieved success writing in a second language. Among the notables are the Irish Samuel Beckett who wrote in French and the Polish writer Joseph Conrad who wrote in English. In Canada, there is another exception: Chilean-born Renato Trujillo .

Trujillo, who now makes Montreal his home, is one of the few writers able to cross the language barrier. His mother-tongue is Spanish and he writes in English.

He started writing when he was very young, and when he emigrated to Canada in 1968, he continued writing in his native language. But when the time came to get some of his work published, he found no one interested in publishing a book in Spanish. "There was simply no market in Canada," he says.

"Writing in Spanish in a place where people do not read Spanish is worthless," he adds. "Nobody is going to read you, so you have to look for a solution. Either make translations of your work or try to publish it in Spanish-speaking countries, which is very difficult because of the distance."

Like Pablo in *The Winding Staircase* , one of his short stories, Trujillo is a "romantic and a dreamer, not to mention young enough to funnel that energy into something tangible..." He found a solution that worked for him: He started writing in English without worrying about negative criticism.

When he arrived in Montreal, Trujillo first channelled his energy into music.

In 1970 he founded "Los Quinchamali", a musical group performing South-American inspired music. He was with the group for five years, and then performed solo for another five, touring across Canada and the United States. After ten years in the music scene, Trujillo decided to dedicate himself to writing.

He received a Bachelor of Arts with a major in Spanish literature from Concordia in 1974. While he studied here, his greatest encouragement came from Jack Grayson, professor of linguistics.

"I don't believe that language is a barrier to literature. Many people, most of all academics, think so. But I believe that everything is possible," Trujillo says.

But he did find a barrier when he was refused entry into Concordia's Creative Writing program. Trujillo attributes this to the program's reluctance to accept non-Canadian writers. Still, he managed to publish many of his short stories and now has three books of poetry to his credit.

Trujillo thought his first book would never be published.

"That book travelled around the post office for about seven years. Refused, refused, refused. From everywhere they sent me the same little note. But I never stopped trying. I never stopped believing it was possible."

Behind the Orchestra, poems and anti-poems, his first collection of poetry in English was published in 1987. *Rooms, Milongas for Prince Arthur Street* followed in 1989. Carolyn Smart and Trevor Ferguson from *the Gazette* and Ray Filip from *Books in Canada*, gave his books positive reviews, praising the directness, wit and simplicity of Trujillo's style.

Nevertheless, Trujillo finds that writing in a second language has its limits. "I know that I cannot write in a lyric way in this language. So I always have to write small, sharp things, and make sure that the message shocks more than the words. In Spanish I can write anything, and say it beautifully...it's different. It reaches further because the feeling is more important than the message."

Trujillo says that his writing was not influenced by any writer, except for renowned Chilean poet Pablo Neruda.

"In Chile, even the carpenter knows Neruda," he says. Other favourite poets include Jacques Prevert, Nicanor Parra and Charles Bukovsky.

Trujillo does not use his poetry as a political tool, but his Chilean background has influenced his work. In his first book of poetry are several poems where one can trace his Chilean origins (*Rain, Hunger, Chile song, Sophisticated Tosca*).

In poems such as *Rain*, the reader can feel the poet's nostalgia when remembering his native country. "And then it comes,/ like a nightly visitor,/ shy and light, the soft rain/ of our pueblo,/ running down our cheeks/ when we least/ expect it." But these poems are not merely nostalgic, they are also witty reflections on life. Like most poets, Trujillo writes about love and death, pain and happiness.

Trujillo does not slip into sentimentality and some of his poems end with a surprising twist. *In Fully Undressed*, for example, the poet ponders his identity while looking at himself in the mirror. He ends with "If they ask me/ who I am/ I will turn my face away/ and I shall talk/ about you/ instead."

In his second book, *Rooms, Milongas for Prince Arthur Street*, Trujillo reflects on his present and past situations. Deep philosophical questions arise from simple situations like living in a rented room, or staring at an empty chair remembering his father.

These poems reflect a wisdom acquired from his past experiences. In the poem *Chambre a Louer, suite*, where looking for a room is called "a bad and a sad business", the closing note is positive: "Don't worry. Your whistling/ is heard./ You're never/ alone in a rented room."

Despite his serious introspections, Trujillo does not lack humour. In *Look what your body does to you*, he has to borrow money from friends in order to pay for dental surgery. He never pays it back and in the end realizes "that for a few lousy teeth/ I lost a fucking lot of friends."

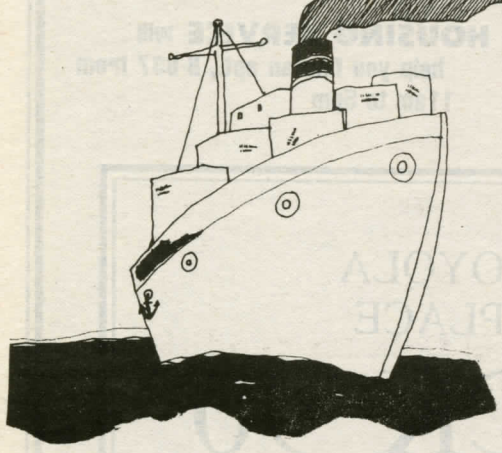
Poetry alone does not satisfy Trujillo. He still dreams of finally publishing a collection of short stories.

"Many have been published in magazines," he says. "But in Canada there is a tradition: short stories are not published until after one publishes a novel."

Trujillo has two unedited novels and several short stories but publishers have so far preferred his poetry. Next year another collection of poetry will be published.

Despite his success in poetry, Trujillo — who teaches music in an elementary school — continues his multi-faceted artistic career: A writer, a poet, a playwright, a composer, a performer... "My face is composed/ of so many facades/ it so happens I cannot/ feel satisfied with any of them."

Throughout his writing career Renato Trujillo has continually proven the academics wrong, as in his poem *Example*, where with his art, the poet proves that "mathematicians/ are all/ born losers."



SENORA LIBERTAD

The ship sailed towards
the high seas, a cruiser
filled with beautiful women
and handsome men.
They danced until dawn
and slept till midday.

I gathered their clothes
washed them and them
delivered them to their cabins.
Sometimes my task was rewarded
with a gold coin which
shone inside my pocket.

One day, I found a woman's heart
among the laundry,
a heart pierced with a sharp arrow.

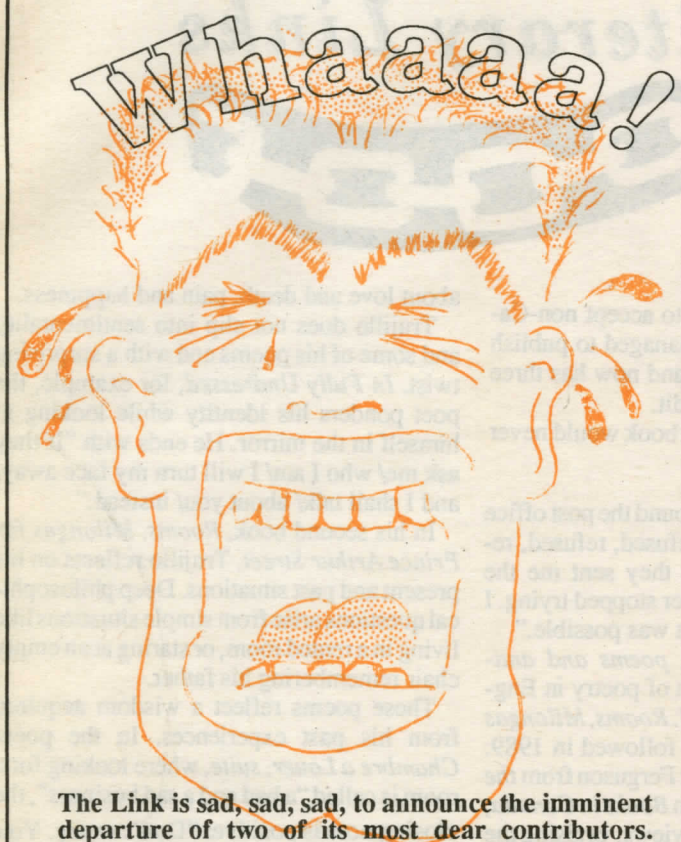
I kept the discovery to myself
and when we reached port
I watched everyone go
choosing to stay on deck
all alone.

In the middle of the night,
while Brazilian lights
blazed on the coast,
I raised the black flag
and sailed away
leaving everyone ashore.

I knew that somewhere
in the ship
there was a body
aching for a heart
with no arrows
and sooner or later
I would no longer be alone
at the helm.

LETTERS ACROSS THE ATLANTIC

From here
I can see your eyes.
From there
you can see mine.
It's just
that in between us
there is so much salty
water.
We're bound to
get some of it
in our
eyes.



The Link is sad, sad, sad, to announce the imminent departure of two of its most dear contributors. After three years as business manager, Minty Fownes is off to greater things in the telephone sex industry. The Link has provided Minty with ample telecommunications experience, as she spent most of her time here on the phone. Don Shuetze, who has spent most of his two years at the Link, butchering its pages as a 'layout artist', is off to Japan to butcher the English language while attempting to teach it to schoolchildren. These two great individuals will be sorely missed by all of us here.

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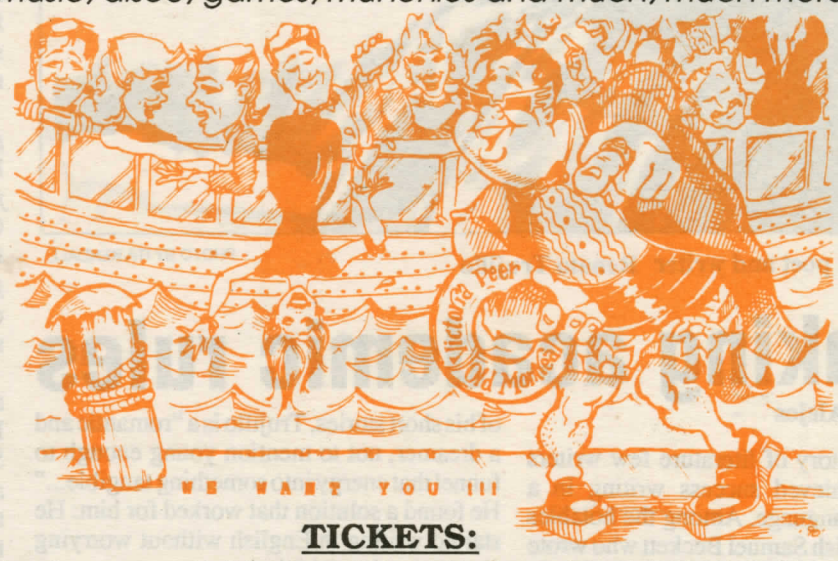

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